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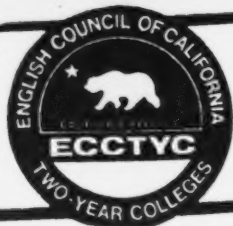
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ABSTRACT

Designed primarily for English faculty at two-year colleges in California, "Inside English" includes articles on instructional innovations in teaching remedial writing, literature courses, and freshman composition, and on major curricular, administrative, and employment issues in the field. The four issues of volume 12 include the following feature articles: (1) "Computers in the English Program," by John Lovas; (2) "Computers in the Writing Lab: The Wonder of WANDAH," by Nancy Hight; (3) "Computers in the English 1A Class: Innovation at Foothill College," by Jacquelyn B. Carr; (4) "The Computer and Freshman Composition: Revising and Editing Simplified," by Susan Petit; (5) "That First Day of School: American Literature and Literacy in Romania," by Janyth Fredrickson; (6) "Shakespeare's New Boards. Welcome to the Globe: LRC (Learning Resources Center) 112," by Bruce Anders; (7) "Literature and TV: A Powerful Alliance," by Lloyd Thomas; (8) "Butte College Study: Measuring the Effect of Developmental Writing," by George R. Boggs; (9) "The Students' Right to Respond: On Watching Conventions and Olympics," by Marlene Griffith; (9) "What I Did When...Excusing the Inexcusable," by Gary Budd; (10) "'I'm No Clown...I Have a Syllabus.' Working the Room," by Douglas Lane; (11) "Remedial English: Revisited and Recreated," by Jo An Simmons; (12) "Adaptations of Hirsch's Grading Scale: Evaluations That Encourage Learning," by Donald C. Barnett, James A. Goldsberry, and John C. Lovas; (13) "The Elegant Double Negative: Not Entirely Unappealing," by Kay Haugaard; (14) "Composition and Critical Thinking. On Reasonable Writing: A Tranquil Approach," by Don K. Pierstorff; and (15) "Writer to Writer: Strategies for Marking Student Papers," by Betty Coon. (AYC)



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EDITOR:

BARBARA BILSON

ASSISTANT
EDITOR:

BERT WOODRUFF

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INSIDE inside english

Looks At COMPUTERS AND ENGLISH PROGRAMS

WANDA, a Word processing program developed by UCLA, "has worked minor miracles" at Allan Hancock College, according to Nancy Hight. Used in teaching English Composition in the writing lab, WANDA has "increased student interest in writing and improved the quality of the finished work."

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A pilot program designed by Jacquelyn Carr of Foothill College successfully combines WordStar and English composition, and motivates students to put "more time into quality writing, editing, and rewriting."

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"Does word processing help one's writing?" asks Susan Petit of College of San Mateo. Yes and No, she answers as she looks at the work done by her Freshman Composition students.

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The brouhaha generated by UC Berkeley's unilateral decision to change the standards of their (and thereby transfer) English 1A and 1B courses continues.

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A special community college session will be held at the December 1984 Modern Language Association Annual Convention.

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SELECTED REPORTS FROM THE FIRST WESTERN STATES CONFERENCE ON COMPUTER-ASSISTED WRITING Computers in the English Program

By JOHN LOVAS
De Anza College

In May 1984 Weber State College in Ogden, Utah, hosted a two-day conference on computer-assisted writing. The conference was well attended by people from various universities (including University of California, Davis; Grinnell College; University of Washington), some Utah high schools, and several community colleges. Attending from California community colleges were Lois Powers (Fullerton), Owen Constant (West Valley), Jackie Carr (Foothill), and Howard Jones (Allan Hancock). Each of these people worked this past year with initial efforts to use computers in teaching writing. As the reports that follow will demonstrate, computer-assisted writing at the college level is inevitable, but the shape and form of such programs are very much open to faculty direction. What follows are my notes on three sessions of the ten presented at the conference.

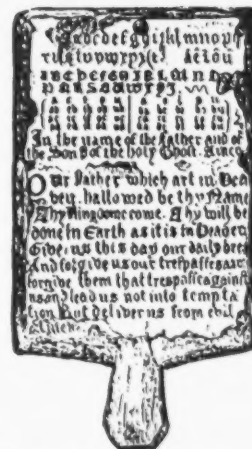
"INTEGRATING WRITING CURRICULUM WITH COMPUTERS"

Bill Smith (Utah State) is the newly appointed editor of *WPA [Writing Program Administrators] Journal* and has been Director of Freshman Composition for nine years. He opened his remarks by noting Robert Pooley's observation: "When computers replace teachers, teachers have been teaching the wrong things." Smith sees no inherent objections to

should ask: Do we really have a "Writing Program" or just a collection of writing courses? Smith also stressed that a Writing Program should have a clearly stated curricular philosophy and goals based on that philosophy. As he said, computers are ultimately metaphors for program philosophy, whether or not that philosophy is stated explicitly.

At Utah State, the writing program draws on Moffett's student-centered curriculum for its theoretical/philosophical core. Faculty participate in extensive staff development activities every year and have evolved a program that twenty-five of its full-time staff of twenty-eight are committed to. Prior to moving to computers, the writing program was supported by a Writing Center that had a wide scope, including one-on-one help to students, writing clinics, workshops and flexible scheduling. Smith and his faculty faced a dilemma: Which comes first — the students or the computers? Although they have not fully resolved the dilemma, they believed certain computer features would be compatible with their conception of a good writing program: one that emphasizes the open-ended, interactive, recursive nature of the writing process. Self-selected students have enrolled in writing workshops in which groups of six students meet with trained tutors. Prewriting, drafting, and workshop critiquing of a given writing assignment take place BEFORE computer use is introduced. The procedure follows Moffett's notion that once a draft is produc-

Implementing computer-assisted writing, Smith stressed, requires a



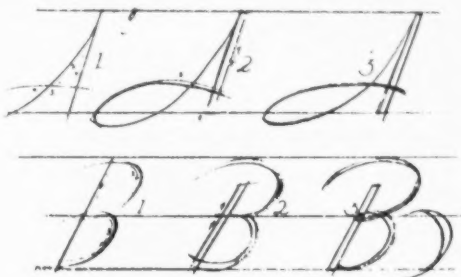
"grass roots" faculty effort, requiring lots of in-service time. He warned against the administration using computer use as a means of increasing enrollment, and suggested that any department contemplating developing a computer writing program use the strategy of answering these questions:

1. Do we have a departmental philosophy of writing?
2. Do we have a writing program?
3. Are there computer programs that fit our philosophy?
4. Where do these computer programs fit into our writing program?
5. Why do we need computer-assisted programs? (Or, where in our program can computers enhance the curriculum?)
6. Can we afford the in-service time required for effective instruction of computer-assisted writing?

"IBM-PC PROGRAMS"

Professor Kathy Ramage of Montana State University (MSU) conveyed the mix of fascination and skepticism that most of us feel about machines intruding on the sacred ground of words and books. Characterizing herself as a neophyte ("as of one year ago I had not so much as pushed one button on a computer"), she noted two seemingly contradictory elements in beginning a computer

(Continued on Page 10)



computers, but he warned of the abuse and misuse of computers in education (in a sense, echoing concern that we not repeat the mistakes of fifteen years ago when schools built elaborate foreign language listening labs before making sure that they fit into the curriculum). Before getting computers, teachers

ed, the writer must seek an objective audience (i.e., some distancing from the self). The Utah State program sees the computer serving this function, since converting handwriting to print provides distance — and the computer is certainly an objective, disinterested audience.



EDITOR
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Santa Monica College

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Letters

BERKELEY BROUHAHA

Throughout the state individual instructors and various groups have expressed dismay and confusion regarding the University of California, Berkeley's unilateral decision to change the nature of English 1A and 1B courses. The letters below reflect that concern. See "Upstate/Downstate," p. 8 for Region VIII's response to this issue. For more detailed background to the controversy see *inside english*, June 1984, pp. 5 and 10.

[The following letters were addressed to Dr. Daniel J. Saracino, then Chair of the Articulation Council, in May 1984.]

On behalf of the English Division at Imperial Valley College, I urge the council to take strong measures directed at suspending the unreasonable position of the University of California, Berkeley, in their imposition of apparently arbitrary standards for transferees seeking credit for Reading and Composition courses.

First, there is a blatant disregard for the curricula of campuses where a deliberate rationale has been established in order to preserve instructional integrity. Campuses such as ours often emphasize the need to teach the rudiments of practical rhetoric during the first semester of Freshman English. This is an enormous task for both student and instructor because the primary goal is quality not quantity, and compulsory book-length works would only steal away valuable time from the instructional strategy. Consequently, after the student has gained his voice, understanding the processes at play in the various rhetorical modes, only then is he ready for an introduc-

student body, in kind if not in degree. Reassessment and revision of these requirements are inevitable.

My lexicon defines "articulation" as the joining together of parts. We in higher education—whether community colleges, state universities, the University of California, or private universities—must offer our students the most productive English instruction possible, and at the same time, allow to those who are able, the opportunity to excel. We must work in concert, for we cannot accomplish our mission as isolationists.

FRED H. FISCHER, Chair
English Division
Imperial Valley College

As Chair of the Language Arts Division at Glendale Community College and also as Director of Region VII of the ECCTYC, I urge you to bring your influence to bear on a matter of considerable importance to community college students.

Last week the Office of Admissions at Glendale College received a letter from UC Berkeley indicating that our English 101 (Freshman English) course could no longer transfer to Berkeley because it suddenly no longer met the Berkeley requirements. This decision was based on a unilateral, arbitrary, discretionary, and unfair decision. Community colleges were neither consulted nor informed. The university simply decided to make a move based on their sense of complete power and control.

Please do your best to force UC Berkeley to rescind their action until the normal articulation processes for developing new course standards are followed. If all universities copied Berkeley's prima donna ways, the entire transfer system would become chaos.

JO RAY McCUEN, Chair
Language Arts Division
Glendale Community College

that writing eight thousand words and reading five books necessarily improves writing skills whereas seven thousand words and almost five books does not.

Our overriding concern is that you have no apparent regard for pedagogy in these courses, only for a record of books read and total number of words written—without attention to the nature of the instruction or the number of essays assigned and read by the instructors. While no superficial requirement can insure a successful course, we can help to reinforce a university's concern that students learn to read analytically at a college level of competence and that they learn to write through repeated practice in increasingly difficult assignments over a semester's time. We approach our freshman composition courses as opportunities for teaching and learning. Your approach seems to be to use the courses for "sink or swim" screening only.

There may be misunderstandings on our part. If so, you should raise them with the English Liaison Committee of the Articulation Council. We will be happy to discuss any matters you raise.

As matters now stand, I recommend to our administration that students having completed English 1AB or the equivalent at UC Berkeley be required to retake those courses at San Jose State. I am sorry for any inconvenience this response may cause your students. But until you can assure us that your courses are staffed with trained personnel and have established standards, we would be doing our students a disservice to act otherwise.

JOHN A. GALIM, Chair
English Department
San Jose State University

[The following letter was addressed to Gerald Hayward, Chancellor, California Community Colleges.]

FOR A DIFFERENT RESPONSE SEE "UPSTATE/DOWNSTATE"

[The following letter was addressed to Mr. Ronald S. Stroud, Committee on Reading and Composition, Dean, College of Letters and Science, University of California, Berkeley.]

Our English Department cannot accept the terms dictated by you without customary consultation through the Articulation Council. You have arbitrarily suggested requirements for the whole state, and under these circumstances we are no longer willing to accept the inadequacies in your courses as we have in the past. Despite your recent changes, these fundamental deficiencies remain: 1) Your courses are staffed by teaching assistants with no training in composition even after more than one year of experience. We come to this conclusion on the basis of our job interviews of many of those teaching assistants over the past eight years. 2) You have no common final essay examination or any other measure of course standards. 3) You offer no justification or research support for asserting, quite arbitrarily,

Recently UC Berkeley's Dean Kuhl of the College of Letters & Sciences sent a questionnaire to community college (and California State University) English departments throughout the state in order to verify whether or not these departments were offering freshman composition and introductory literature courses (English 1A-1B) that met UC standards. Presumably, if these schools were not, transfer students would have to repeat these courses at UC Berkeley. The questionnaire's main thrust was quantitative: How many pages of written material are required in freshman composition? Do the students read a book-length work in the introductory literature/writing course?

David Gardner, UC president, is concerned about "flights to quality," but many students fly transfer routes for different reasons and in different directions that he does not want to think about. For instance, many students find UC campuses oppressive,

(Continued on Page 4)

COMPUTERS IN THE WRITING LAB

The Wonder of WANDAH

By NANCY HIGHT
Allan Hancock College

When WANDAH, a word processing program designed at the University of California at Los Angeles (UCLA) for use in teaching English composition, arrived at our Allan Hancock College writing lab, she received a varied welcome. The students were delighted, hardly able to believe they could use a computer program to improve their writing skills. The instructors were less enthusiastic but anxious to let WANDAH (short for Writing aid AND Author's Helper) demonstrate her worth. Lab personnel, who had never worked with computers and were responsible for introducing WANDAH to both students and instructors, were terrified. However, within three months, WANDAH became a valued member of our writing-lab team, reinforcing material covered in the classroom while guiding students through the writing process.

WANDAH came to us with excellent credentials. Two computer designers from UCLA, recognizing the almost unlimited promise of computer-directed instruction, teamed with advisors from their English faculty to devise a method of teaching composition by computer. The English instructors knew the necessary ingredients for

the students to think about the purpose of their paper, its intended audience, and its main ideas, thus putting the initial concept of the paper in a nutshell.



Later, these same classes return for a session of "Freewriting," computer style: the students write 150 stream-of-consciousness phrases about their topics followed by a sentence that summarizes these thoughts. Developing writer's block during this exercise is difficult. Confronted with loud beeps and a flashing caution—"Don't stop typing"—at every five second pause, a fledgling writer has a strong incentive to keep ideas flowing. Often after classroom briefing, the class returns for a third session of prewriting—the "Planning" module—which helps determine a working title, a thesis, and a series of statements to support and/or oppose the thesis. At this point, armed with a coherent plan, the student is ready to move into WANDAH's word processor to write the paper.

Before turning students loose on the computer, lab personnel brief them on the basic editing functions of the computer—a task made easy by special labels, such as "tidy," "insert," or "help," attached to the peripheral keys of the PC. Timid students also are assured that safety features make ruining the computer extremely difficult and that, short of pulling the plug (which we did on one black Friday), losing the text is virtually impossible.

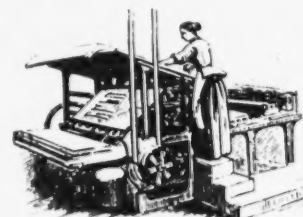
Parts of WANDAH's last step, "Reviewing and Revising," also lend themselves to class assignments. An instructor will frequently ask students to run their work through the stylistic reviews analysis of abstract words, "be" verbs, and prepositional phrases to demonstrate strengths and weaknesses in their rough drafts. After highlighting and, in a summary, counting and critiquing every "be" verb, prepositional phrase, and abstraction in the paper, WANDAH comments and makes suggestions for improvement. For example, the computer warns a writer with an average of 2.75 prepositions per sentence, "Your text may have too many prepositions . . . which can create ambiguities and make reading it difficult. Examine your text

—you may find better, alternative wordings." WANDAH is not free with her compliments, either. After finding six sentences with "be" verbs in a five hundred word essay, she suggests, "Although you have not overused 'be' verbs in the text, see if you can't replace a few more with active verbs."

Besides providing meaningful learning experience for the class as a whole, WANDAH can assist individuals with specific writing problems. She has helped students trapped in cycles of rewriting what they have already written by taking them through the exercise "Invisible Writing." Here, the screen splits, and an outline of the work in progress appears at the top. However, the bottom remains blank until 150 words have been typed. (Reassuringly, after every 150 word segment, the text itself appears to let the student know his work is being recorded.) Usually, previously frustrated writers produce fresher, more creative prose when they can't rehash paragraphs already written. For the student plagued with a monotonous writing style, WANDAH shows lack of variation in sentence length with a graph, adding statistics that prove the sentence structure is indeed repetitive and dull. She also offers punctuation and word choice reviews to individual students who are struggling in these areas.

Has WANDAH's approach to teaching students to write worked for us? We think so! Beyond the benefits of increased student interest in writing and improved quality of the finished work, WANDAH has worked other minor miracles. For example, Chris, who often appeared in the lab with a scowl and a "don't get near me, I bite"

attitude, bristled at the most tactful suggestion from lab staff regarding her far-from-perfect efforts. However, she accepted with grace the totally impersonal, non-threatening feedback from WANDAH, and, intrigued with her success at operating the computer, spent more and more time polishing her classwork. Both her writing and her relationship with the English Department improved. Best of all, an instructor from another discipline mentioned a turn-around in Chris' attitude, and, incredibly, we traced the



beginning of the change to the day she was introduced to WANDAH.

Obviously, during her trial run with our English Department, WANDAH has proven her worth to both students and staff. However, since her UCLA creators continue to supplement existing functions and add new ones, she, like any good teacher, will continue to improve. In the meantime, we are adding two more PC's to those already in the lab so more Hancock students can learn to write the WANDAH way.



an effective teaching tool, and the programmers knew how to adapt those elements to the computer. Two years later, when UCLA's experts released the program to a limited number of colleges for a trial run, we agreed to help field-test the program in our remedial and freshman composition classes.

After a little get-acquainted fumbling with the personal computer (PC), members of our department discovered that WANDAH's step-by-step structure can easily guide a student through the entire writing process from prewriting to the final revision. However, they also found that assigning specific modules of the program to an entire class provided excellent practice on concepts introduced in the classroom.

The prewriting section of WANDAH has proved especially useful for class assignments. Several instructors now send their classes to the lab, where we house the computers and printer, to work through prewriting's first exercise, "Nutshelling." This unit forces

COMMUNITY COLLEGE SESSION AT THE MLA

A special session for the community college members of the Modern Language Association will be held at the MLA's Annual Convention in Washington, D.C. This session—"Proposing an MLA Commission on the Professional Development of Two-Year College Faculty"—will meet on 28

ty college instructors are urged to attend.

If you cannot be in Washington, D.C. (and few of us from the West Coast can), please express your professional concerns in a brief letter to Barbara Bilson, English Department, Santa Monica College, 1900 Pico



December at 5:00 in the afternoon. An informal cash bar will follow the presentations by Professors Linda Sledge (Westchester Community College), David Kievitt (Bergen Community College), Jim Blake (Nassau Community College), and Barbara Bilson (Santa Monica College). All communi-

Boulevard, Santa Monica, CA 90405. Also, if you support such a session, please let us know: your letters will be an added boost and may influence the outcome of our attempts to create the Commission. Letters should reach Santa Monica College no later than 15 December 1984.

INNOVATION AT FOOTHILL COLLEGE Computers in the English 1A Class

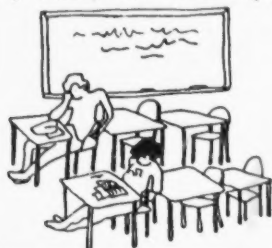
JACQUELYN B. CARR
Foothill College

In July, 1982, I bought an IBM-PC and "WordStar," the standard in software. In one year I wrote two textbooks on floppy disks. As a result, I wanted to teach English 1A on the computer. Wordprocessing turns computers into "supertypewriters." Instead of typing on a piece of paper, a writer puts words on a screen. Mechanical errors can be corrected and style analyzed for diction, passive voice, and vagueness. With a push of a search-and-find command, the screen highlights all "is-are-was-were" verbs. Nominalizations, inaccurate diction, misused words, and other stylistic weaknesses can be found and corrected.

Composing, revising, rewriting, editing, and printing capabilities of writing on a computer result in greater clarity and precision. A writer can add or delete words, phrases, sentences, or paragraphs. Blocks of text can be moved and rearranged; it's like "cutting and pasting" without a scissors. When a composition is revised and edited, the computer prints out the text which is formatted with headings, margins, documentation, and footnotes.

The computer is an interactive medium, which means that for everything you do, the machine responds in some way; for everything the machine does, you respond. So you have a dialogue—an ideal teaching situation.

In the fall quarter, 1983, I phoned Roy Kratzer, head of our computer



department, and said, "I'd like to teach English using WordStar." Kratzer answered in an excited voice, "That's just the kind of practical use we want for our computers." Academic requirements such as units, credits, and degrees require approval of administrators and academic divisions. The result was a nine-unit course (two hours a day, five days a week): English 1A (five units), WordStar (three units), English Lab (one unit).

I took the winter quarter off (without pay), registered for a WordStar class on K-Pro computers (the equipment available at Foothill), and qualified for a WordStar credential. The new pilot program in computer English was scheduled for Spring 1984.

My first priority was to "advertise"

the new program. Without enough students, the class would be cancelled. I spoke before groups: the journalism students, advanced placement classes, counselors, English teachers. I sent letters describing the new "Computer for Writers" program to newspapers, local magazines, and writers' clubs. I posted one-page descriptions on bulletin boards in English and computer classrooms, the library, bookstore, and student centers. During spring registration, I posted descriptions of this "new Program" around the registrar's office. I spent hours on the phone answering questions; I monitored the registration numbers daily. The class "made."

The first day of class I told the students, "This rigorous, concentrated program will best serve disciplined students who make a commitment to attendance and promptness. However,

serious students, genuinely interested in improving and refining their composition skills along with learning basic word processing, will be greatly rewarded." I added, "This combination course has never been taught before. You are a *VERY SPECIAL PILOT GROUP*. We will all have to be *VERY FLEXIBLE!* (which turned out to be an understatement)." When things went wrong (such as all the machines going "down" at once and losing an hour's writing), I said, "Frustrations are merely *CHALLENGES* in disguise." Students thus learned, by experience, to "save" and print more often.

To use a computer, it is no more necessary to know about the insides of the computer or how to program it than it is necessary to know about the insides of an engine when you drive a car. I avoid using computer ter-

BERKELEY BROUHAHA

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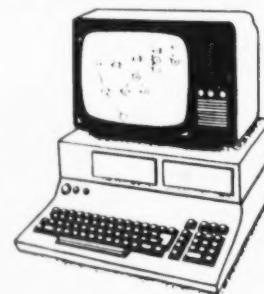
boring, lonely, difficult places to be at. Some find UC campuses to be just right, but along with students from the first group, return to community colleges, sometimes with bachelor degrees in hand, to retrain or because they believe in life-long learning. Some of us at the community college wonder whether these students' composition and introductory literature/writing courses taken at UCB would meet the requirements at the community colleges. In order to decide, we would like to send the following questionnaire to the Berkeley English department via Kuhl, and to David Gardner, because if he's interested in flights to quality, he's interested in educational wetlands.

- Do you use teaching assistants that do not have masters degrees in English to teach freshman composition courses?
 - seldom
 - often
 - always
- Do you use instructors with either an MA or a PhD. in English to teach freshman composition courses who consider an assignment to teach freshman composition tantamount to doing an assigned amount of time in Siberia?
 - seldom
 - often
 - always
- Do any of your composition instructors adhere to the archaic notions that blandness or prose castration is always the mark of objectivity or that passion in writing is to be considered as something unclean?
 - seldom
 - often
 - always
- In any way, blatant or subtle, do any of your composition instructors practice themselves, or encourage

their students to practice, a prose style that might be termed any of the following?

- Ciceronian
 - inflated
 - sonorous
 - graduate-school frothy
- Material used in freshman composition and introductory literature should meet wide definitions of "humanities" and cover many major writers. Are your introductory literature courses ever taught by professors who could be characterized by any of the following?
 - specialist in one century of American or English literature
 - specialist in a more narrowly historical time-frame than one century
 - specialist in one major writer
 - specialist in one obscure writer, sometimes referred to as a "mushroom" by graduate students
 - any of the above who has not read outside his specialty in at least fifteen years since receiving his PhD.
 - Do any of your professors lecture primarily from notes instead of encouraging classroom discussion and questioning? If so, what is the average age of those lecture notes?
 - fewer years than the average age of the faculty
 - same number of years as the average years since the faculty received their degrees
 - same number of years as the average age of the faculty
 - much older than the average age of the faculty
 - If William Faulkner showed up in one of your introductory literature or writing courses, which of these things is most likely to happen?
 - He would be downgraded for poor syntax.

minology. Misleading expressions like "computer literacy" and "user-friendly" are meaningless expressions



without useful definitions or standards.

Knowing WordStar's "bad press" as difficult to learn, the greatest surprise of the quarter for me was that by the end of the first week the students had a rough draft on the computer. After editing and revising, they printed

(Continued on Page 5)

- He would be encouraged to specialize in Medieval literature since 20th century literature is an over-crowded field.
 - He would be flunked for having flunked college before.
 - He would have to take Subject A or remedial English.
- If Jonathan Swift showed up in your introductory literature or writing courses, which of these things is most likely to happen?
 - He would be downgraded for writing outside of traditional formats.
 - He would be downgraded for falsehood and failure to document facts.
 - He would be flunked for an arrogant sense of humor.
 - He would have to take Subject A or remedial English.
 - Which of the following most accurately describes why you sent out your questionnaire?
 - We really believe that teaching of style, critical thought, modes of writing, and other concerns that make for quality writing are less important than how much a student actually writes.
 - We are in competition now with state universities and community colleges for state funds, and it is important that we suggest our superiority any way we can.
 - We believe that we know more about teaching writing than community college professors even though we graduated from the same universities many of them did, took no more writing courses than they did, and now teach fewer writing courses (if any) than they do.
 - If you have muscle, flex it. (After all, does Arnold Schwarzenegger let his stomach muscles sag?)

GARY HOFFMAN
English Department
Orange Coast College

REVISING AND EDITING SIMPLIFIED

The Computer and Freshman Composition

By SUSAN PETIT
College of San Mateo

How do you react when students in your freshman composition class tell you that they will be writing papers on a computer that does word processing? Are you frightened, disturbed, interested, elated? Three of my freshman composition students announced at the start of last semester that they would be using computers to write with, and I was intrigued but a little smug: I was getting ready to buy my own computer. Since then I've been asked lots of questions about word processing and my computer by students and colleagues, including the most pertinent one for English teachers: "Does word processing help one's writing?"

DRAWBACKS AND BENEFITS

My response is mixed: there are ways in which word processing can improve writing and ways in which it may actually be detrimental. I can sum up the drawbacks as follows. Word process-

ing encourages wordiness (because writing is so easy). It also lets one make more mistakes faster and on a larger scale than writing with a pen or a typewriter; a single wrong command

leads one to keep poor passages rather than to revise them.

That last point may take some explanation. Writing or typing up each revised draft of a paper provides addi-



can have disastrous consequences on a whole document. Also, when one deletes something on a word processor, it's gone, but a crossed-out passage on paper can always be recovered. Worse, writing on a word processor sometimes

tional opportunities to correct, but with a word processor there is no re-typing; the machine merely prints out the corrected document. That means that there is one less step in the writing process where revision might occur.

The benefits of a word processor can be great, however. For one thing, the results of editing show up right away. A word, phrase, sentence, or paragraph can be added, deleted, moved around, or changed, and one sees at once a neat, tidy new version on the computer screen. And a computer lets one make changes over and over—unlike a sheet of paper, which has a notoriously limited capacity for additional words.

REVISING

Most of my students need to learn to do much more revising than they are used to doing, and a word processor may help them with editing for several reasons. One is that editing on a word processor must be done in at least two different steps: one at the composing keyboard, one on the paper print out. A writer will do some revising while composing a document, as he or she watches the piece of writing unfold on the computer screen and struggles for clear, straightforward expression. However, any piece of writing which is at all complex also requires editing and revising on paper, at least in my ex-

(Continued on Page 7)

INNOVATION

(Continued from Page 4)

copies of their first papers for their classmates. A printout gives a student an instant opportunity to visually analyze a complete paper. Word by word, I read aloud each student's first paper (five a day for five days) while the class made editing suggestions.

The advantage of wordprocessing is that students can revise and rewrite without retying the entire paper. They can correct errors, change words, add sentences, and delete unrelated ideas. Then, with a push of the "S" key, the composition is saved. With a push of the "P" key, the entire paper is printed and stored.

As the quarter progressed, I lectured less. The time spent in individual student-teacher conferences more than made up for my giving up "center stage." Individual conferences alleviate the pain teachers suffer spending endless hours of drudgery jotting down endless, repetitive comments on students' papers, knowing they seldom read or understand the corrections and suggestions.

I felt uncomfortable because I lost control of attendance and starting times. Some students were at their

scheduled ten hours a week. In general, students were self-motivated, helped each other, and often worked in pairs or small groups using peer review. At the end of the quarter, each student wrote an impromptu paper evaluating this pilot program—"English 1A plus WordStar." Excerpts from these papers reveal the students' positive reaction to this program.

STUDENT EVALUATIONS

— Before I entered the computer age, I spent a great deal of time typing, tearing paper out of the typewriter, and filling the wastebasket. In this class, I put less time into the mechanical typing process and more time into quality writing, editing, and rewriting.

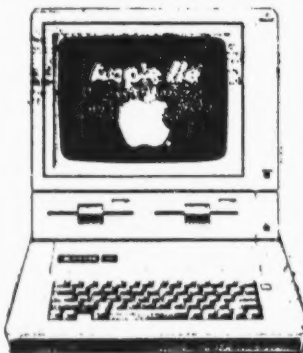
— The research process proved to be as difficult and tedious as ever, but because of the computer, I was able to spend more time on revisions. I loved being able to move blocks of text from one section of the paper to another.

— Formerly, when writing papers, I spent tedious hours handwriting and/or typing, making corrections, and rewriting a draft, which often left me more confused than when I started. WordStar changed all that. It saves time and energy, which can be invested in editing and revising.

— With WordStar, a writer can insert or delete a word, a phrase, a whole paragraph, then have the computer reshape and merge the writing perfectly and instantaneously. I had more time to consider my choice of words, to evaluate my sentence constructions, and to correct my mechanics.

— Because of my conditioning—writing behind a desk with a pen—at first my writing did not come together sitting behind a computer. I struggled with the composing process. However, I enjoyed thinking about and choosing the right words to use

and the right ways to say what I wanted to say.



— I have been so impressed with this class that my parents bought me a new computer with WordStar to write on at home.

— Using a computer, I gained a much better understanding of both English and the writing process. I enjoy both a great deal more after taking this class. I am looking forward to taking other writing courses.

— I look forward to another writing class that will allow me to integrate my knowledge of the computer with the writing skills taught in this class. Integration is a skill worth developing.

THE INSTRUCTOR'S EVALUATION

As for quality in writing, without exception every student's compositions improved dramatically. Students revised and revised on the screen until I had to say, *STOP REVISING! GO ON TO THE NEXT PAPER.* Statistically, only one in ten composition students say they are looking forward to another writing class. Although this was a special group who had chosen com-

puter writing, eight out of ten in this pilot-program said they want to take another writing class.

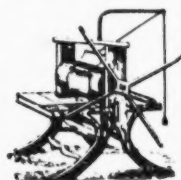
Although computers can not give students content, information, or ideas, they can improve writing proficiency. Research indicates computer-trained students make fewer mechanical and stylistic errors than non-computer trained students. Computers will not make Hemingways out of hackers: "Fine writing is a creative act, born in inspiration and nurtured by reading great literature." Here the key word is "fine." For the majority of students, however, "good" writing is the objective.

Many teachers fear that machines will dehumanize society, suppress creativity, and destroy the study of humanities. Human beings, in all their complexity, are *not about* to be replaced by machines. A computer is a tool that can be modified to suit the personality, values, and style of the individual. If only 10 percent of our students and/or instructors want to compose, edit, or revise on computers, such a process deserves consideration.

ADMINISTRATION'S EVALUATION

The combined English 1A plus WordStar course, a success for both students and instructor, is being repeated the Fall quarter of 1984. In addition, this summer a room was equipped with twenty-four computers and four printers, which will be expanded as a permanent computer lab for the Language Arts Department at Foothill College. In-service training with professional growth credit for instructors is being conducted on a voluntary basis.

What began as an idea in 1982 has become a viable, valuable course at Foothill College.



machines when I arrived; others were there when I left. According to the computer print-out of student hours, most students put in more than their

Reviews

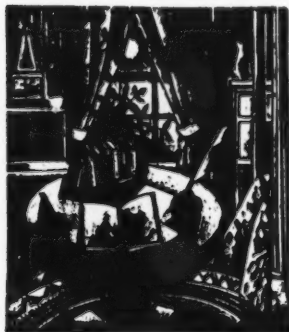
"Reviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A Cornucopia of New (and Used) Essays

By **BERNARD GOLDBERG**
Santa Monica College

One thing I love is receiving books in the mail, a predilection I acquired, perhaps, when I worked in a literary bookshop in New York. Of the new books of poetry, fiction, and literary criticism—first editions all, all seductively shrinkwrapped—I would put desired copies aside to buy at a thirty-three and a third percent discount out of my ninety-five dollar a week salary.

Now, as I sit in my office, I still thrill to those boxes bearing gifts. No matter that the stuffing, whether dark grey matter or snow white styrofoam, falls in my lap as I struggle to disengage the seemingly too wide book from its womb. No matter that the sturdy metal clips that secure the cardboard pierce my finger. The scent of the new book alone more than makes up for these inconveniences.



Increasingly, however, the expectations I can barely contain as I rip apart the stalwart cardboard are unfulfilled once the book is in my hand, for apart from a slightly different title and combination of cover colors, there is little to distinguish one from another. One just-published anthology of readings, *The Harvest Reader*, edited by William A. Heffernan of Saddleback College, has culled some truly new essays, and if (and this is an important "if") contemporary issues and writing excite you, so too will this new book.

The reader begins with journal and diary excerpts, moves to autobiographical writings, and then includes the usual sections on narrative, descrip-

tive, expository, and persuasive forms of writing. Instructors who require students to keep journals or who emphasize personal writing will appreciate



the journal and diary excerpts, which serve both as models of possibility and as encouragement (it is comforting and instructive for students to discover that other people, primarily writers, keep journals). Another benefit is that the book includes sections on mixed forms of writing, such as narration and description. This is a practical concern, as all writers know, yet one which many anthologists ignore in their apparatus and patterns of organization.

Each section includes notes on rhetoric, and happily, these comments are both brief and useful. For example ("two words which should appear in nearly every expository essay," explains Heffernan), the section on persuasive writing introduces logic not so much in a theoretical manner as in a practical one. It discusses enthymemes, deductive syllogisms that omit already accepted premises, a form writers use more frequently than the often stilted and unwieldy syllogism.

But the heart of any anthology of essays is, of course, the essays themselves. In addition to writers we have come to expect in anthologies—Lewis Thomas, Robert Pirsig, Loren Eiseley, for example, and a few old favorites, such as George Orwell, Heffernan has sought out contemporary writers on current issues—Didion on "The Women's Movement," Cousins on "The Mysterious Placebo," Commoner on "Nuclear Fire," Coles on "The Streets," and Wolfe on "John Glenn" (from *The Right Stuff*). In short, these readings offer instructors the chance to catch up on recently published books and writers, students the opportunity to read about and discuss current issues, and everyone the collection to make him or her happy. Perhaps.

A good number of these essays use an issue—Vietnam and its veterans, for example—as a starting point and go beyond it to examine general human experience. But new is not always good. An essay like "Why Levi's Changed the 501" may seem as empty as much of contemporary culture. It does serve as a model of interesting writing, but so too might *People* magazine. In fact, the *National Enquirer* attracts the attention of

thousands of readers at supermarket checkout counters merely on the basis of its titles—a real lesson in effective writing.

I can't help wondering whether the writers included in this anthology grew as writers by reading their contemporaries or if they were instead exposed to people who wrote about fundamental ideas and who taught them to think. Attention to newness may have become old, and we ought perhaps to return to an old idea, which would become new, of reading writing which has not only survived history but also influenced it. One wishes the editor had slipped in a little Plato or Montaigne or Thoreau, if only as a subversive act.

William A. Heffernan, ed., *The Harvest Reader*, New York: Harcourt Brace Jovanovich, 1984.

BUT WHAT ARE WE FIGHTING FOR?

By **MARK HAWKINS**
Foothill College

Like many of you I've spent years alerting students to the way their intellectual opinions are influenced by their personal experiences and even their prejudices. But not having sufficiently heeded Bertolt Brecht's pithy advice to teachers, "Listen when you speak," I was for a long time unable to



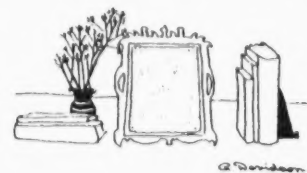
explain my immediate uneasiness, atypical procrastination, and finally peevish irritation with a review copy of *In The Trenches: Help for the Newly Recruited, Shellshocked, and Battle-Fatigued Teachers of Writing* (edited by Patricia Simmons Taylor, Faye Peitzman, and Jo Ray McCuen, UCLA, 1982). It was with palpable relief that I finally realized the cause: this book crystallized all the dissatisfactions I have had with colleagues and committees and conferences down through the years over what has always seemed to be a basic inadequacy in their notions about teaching college composition. This review, therefore, besides being scandalously overdue, is influenced by considerations beyond the context of the slim volume itself, and my attitude no doubt tinged with a vehemence the efficient editors may not completely deserve. But the issue is of genuine importance, and I honestly feel that I am not projecting irritation onto totally innocent bystanders.

In The Trenches is the result of a conference at UCLA (sponsored by a public spirited oil corporation) attend-

ed by knowledgeable and experienced teachers. And although the insistent militarism of the full title has disquieting implications about the editors' attitudes toward their students, the stated purpose of the book is to give help. This aid is extended in two ways: the first is a series of synopses on thirteen books about college writing, and the second—by far the more substantial section—is a series of essays on new teaching methods. The synopses are, in fact, quiet helpful. Those who have heard of books such as Mina Shaughnessy's *Errors and Expectations*, Trimble's *Writing with Style*, and Peter Elbow's *Writing Without Teachers* and have wondered whether they were worth procuring will find adequate information to help them decide.

It is the other aspect of the book, the methodological reports, that seem to be symptomatic of a major problem within our profession. It is a sad truth that too many of us have no clear idea of what we are trying to do. "Teach good writing," the usual formulation, is so vague and amorphous a thesis that we would not accept it in a student essay. Yet I have rarely found a colleague or a conference that seemed willing to deal with the key questions: What kind of good writing are we trying to teach and how is this going to actually help our students? However, until the question is answered, it is pointless to discuss methods. And I suspect that those teacher who are burned-out or disillusioned do not lack practical experience or knowledge of methods and techniques, but rather doubt the ultimate value of their efforts or feel that their standards are not in harmony with their students' desires and motivations. But as the present book shows, the only help generally offered consists of more pointless lesson plans, more little roads that lead nowhere.

The editors' reluctance to deal with the real problems in teaching composition (which, again, I stress only because it is typical of the more serious, general professional reluctance) is illustrated in their introduc-



tion. Here they try to tie the conference results to what they consider the "two larger needs" for our profession. But they seem quite unaware that their essays either do not really address these needs or else exacerbate them.

(Continued on Page 8)

REVISING/EDITING

(Continued from Page 5)

perience. For one thing, it's hard to see some errors on the computer screen, perhaps because we are trained to look for them only on paper. In addition, the over-all shape of a paper is hard to see on the screen because a small computer will display only about half a page (from top to bottom) at a time. One "scans" up and down, but it's not as easy as looking up and down a sheet of paper. Going from the start to the end of a four-page composition is a little slow on a small computer, too; so it's tedious to compare the introduction with the conclusion of an essay until it's printed out. I am optimistic enough to think, though, that students who use computers to write may actually be directed toward revision by the need to re-evaluate a paper when they see it as a whole.

An instructor may want composition students to do two kinds of revision: revision before they turn in a paper and revision which takes into account the instructor's comments. Although I require the latter sort of revision for all essays in my freshman composition classes, frequently students want to limit their revisions to simple mechanical corrections rather than to make major changes, probably because correcting is dull. To revise, students can rewrite, which may involve copy-

method is that the student can see a finished, revised paper, but the copying is tedious; the second method is less work, but it may be hard for the student to visualize what the essay would look like if the revised passages were inserted into the original essay.

With a word processor, there is no such problem. If a student does not erase the magnetic record of the original paper, he or she can put that record back into the computer when it is time to revise, make corrections and changes, and then get a clean, good-looking printout of the rewritten paper. This method saves the student time while producing a paper which shows all the corrections and changes in place.

SPELLING

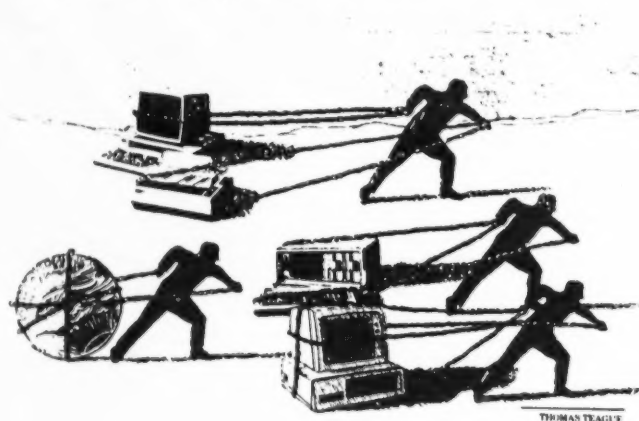
Spelling checkers are another feature of many word-processing programs. My students did not have them, so I can't speak from experience in the classroom, but using my own spelling program, "Correct-It," which I believe is a typical program, makes me think that spelling checkers may actually help teach students better spelling.

A spelling checker is a sort of electronic dictionary. My checker came with a dictionary of about 36,000 words and an empty auxiliary dictionary I have been filling with additional words. First the checker "reads"

instead of "accept," but it would object to "excercise" and "opion" and most typographical errors.

When the program has finished comparing the words in the document against those in its dictionaries, it tells

similar; the computer will suggest places to hyphenate words, but the writer makes the actual decision on whether and where to use hyphens. The computer doesn't compose; the writer is still in control.



THOMAS TEAGUE

me how many "unknown" words it's found—words not in its dictionaries. I can then ask it to display those words on the screen. If I see that they are all people's last names (and therefore words that wouldn't be in the dictionaries), I can stop the program there. However, if it displays words which I think should be in its dictionaries, I would go to the next step: correcting my document.

Correcting involves asking the computer first to show each unknown word in context. The word, marked with a question mark, is displayed in the sentence in which it occurs. I now have several choices. If I know that the word is spelled correctly (perhaps because I've consulted a conventional dictionary), I tell the computer to add that word to the auxiliary dictionary. That way, the next time I run the spelling checker it will accept the word.

On the other hand, I might believe that I really have spelled the word wrong. In that case, I would ask the computer to display a list of similarly-spelled words. For "excercise" I would get twenty-one words, most of them beginning with "exc," like "excise" and "except," and I would realize that none was the word I wanted. I'd have to try spelling the word another way—perhaps "exercize." Once I typed that in, the computer would tell me that *that* word was also unknown, and I would again ask it to display similarly-spelled words. This time, "exercise" would be one of the words displayed, and when I typed it in, the computer would accept the new spelling.

THE WRITER STILL WRITES

The point, it seems to me, is that the computer doesn't do the work for the writer, although it does simplify it a bit. The writer still has to identify the correct word from a list and type it in, an action which should make it easier to remember the right spelling the next time. The situation with hyphenation is

Because a word processor and printer cost a minimum of almost three thousand dollars, I doubt that we'll soon see waves of students using word processors, but I hope we'll have some. I'd like to know from other composition teachers what effects word processing has had on their freshman composition students and classes. Of my three students who started out using computers, one dropped the course, and another had problems with his printer and had to fall back on pen and ink. Only one student was still composing on the computer at the end of the semester. She, however, was an intelligent and ambitious young woman who used the computer to excellent effect; and she did, indeed, revise her papers extensively on the computer, producing good-looking as well as well-written papers, and revisions which incorporated my suggestions and additional ideas of her own. I am encouraged to think that the computer may prove to be a useful tool for teaching our students not merely to "write," which all of them do, but to *rewrite*, which they often do not.

Notices

WRITING LAB DIRECTORY
AVAILABLE

The 1984 Writing Lab Directory is a compilation of two-page questionnaires completed by writing lab directors. The questionnaire answers describe each lab's instructional staff, student population, types of instruction and materials, special programs, use of computers, and facilities.

Copies are obtainable for \$7.50 each, including postage. Prepaid orders only. Please make all checks payable to Muriel Harris, Department of English, Purdue University, West Lafayette, Indiana 47907.



ing passages which do not need change, or they can do spot corrections, in which students number each word or passage needing change, then revise just those numbered passages on a separate sheet of paper, with each correction numbered to correspond to the appropriate word or passage in the original. The advantage of the first

the document in question and makes a list, in alphabetical order, of every word in the document. The computer then compares each word it has found with the words in both of its dictionaries. Any text word it also finds in the dictionaries it accepts as correct, so it can't tell me if I've used "to" when I should have used "too," or "except"

News From Our Regions



REGION II: SAN FRANCISCO BAY

Directors: John J. Callen, City College of San Francisco; Patricia McGrath, Chabot College.

Bill Harlan of the English Department at Diablo Valley College has been elected president of the Faculty Association of California Community Colleges (FACCC).

Pat McGrath, an instructor in the English Department at Chabot College, is famous throughout the State as the originator of the Puente Project (cf. *inside english*, June 1982, p. 1). Pat's project has taken fire throughout the state, and she is busy training teachers and visiting sites in Northern and Southern California. **Jim Bristol** of the English Department at City College of San Francisco will inaugurate the Puente Project at CCSF in the Spring 1985 semester.

Jack Gill, College of San Mateo English instructor and ECCTYC's liaison to the California State University English Council, was wed this summer to **Susan Petit**, also on the English faculty at CSM and a member of the Executive Board of the statewide Academic Senate.

The University Literacy Committee at San Francisco State University is already making plans to host another in its series of meetings with representatives from community college English departments in the area; a tentative date has been set for early spring.

REGION VIII: SOUTH LOS ANGELES

Directors: Sunny Laub, Santa Ana College; Lois Powers, Fullerton College.

The English department of Santa Ana College hosted a meeting, "Freshman Composition and The Berkeley Response," on 18 September to discuss how

high schools and colleges have responded to Berkeley's new freshman composition requirements. The teachers expressed concern about Berkeley's disregard of articulation procedures and about the unrealistic composition demands given the typical class sizes and composition loads of most community college instructors.

Participants were provided with some examples of Berkeley's fall 1A and 1B course descriptions. The descriptions indicated the theme or goal of each class section and included a statement of the 8000-word minimum (usually six five-page essays). Both the themes and the readings varied greatly from one course section to another; however, readings were generally book length and represented a variety of subject matter.

Dr. Roseann Cacciola and **Ms. Betty Dixon** solicited comments from staff members of each high school and college. Almost all the participating high schools from Orange, Santa Ana, and Garden Grove indicated that they offer strong honors programs in which students write extensively. Writing requirements seem to drop dramatically for regular classes; teachers are plagued with large classes and heavy composition loads. Few have been successful in gaining support for stronger writing programs. High school teachers are interested in building stronger programs, though it appears that their efforts are generally limited by necessity to their honors programs.

Colleges varied in their responses to Berkeley. Santa Ana College is offering one class a semester to meet Berkeley's requirements. Cerritos, Cypress, and Fullerton, because the majority of their students transfer to state colleges, have made no special provisions for Berkeley-bound students.

If we can interpret Berkeley's increased requirements as a statement that institutions of higher education need to produce graduates who communicate more effectively, then Saddleback's response is a positive one. Saddleback North and South had been re-examining their freshman writing courses, and the Berkeley requirements gave them further impetus to strengthen their curriculum. At present, they are in the process of redesigning their freshman English in a way that will meet Berkeley's requirements. Their plan includes changing their present three-unit class to a four-unit class that would require eight 750-word and

one 1000-word expository essays. Assignments are to be based on analysis and discussion of assigned readings. Saddleback is also considering an exit exam and plans to require English 1A for the AA degree. The class size of twenty-five will be reduced to twenty-two, and the fifteen unit load will be reduced by counting the four-unit 1A and 2A as 4-1/2 teaching units. Instructors, however, will not be allowed to teach overloads in composition. They may teach a literature class as an overload class, but they will not be able to add another composition class. This proposal was presented to, discussed with, and supported by top administrators—the vice chancellor of instruction, the college presidents, and the deans, assistant deans, and department chairs of both campuses.

Dr. Cacciola also expressed concern regarding UC Irvine's course requirements, suggesting that we may see an increasing trend by more universities to raise requirements. A representative from UCI described the direction that the university is taking in designing its freshman composition course. Unlike Berkeley, who seems to be reestablishing the traditional breadth course, UCI seeks to develop a variety of skills, especially critical thinking. UCI is moving in the direction of Writing Across the Curriculum and has upper division writing courses in place in almost all schools. Also unlike Berkeley, UCI assumes that the students will arrive with varying abilities rather than with proficiency. Students are given a placement test and channeled into the appropriate level. Each level has explicit objectives. When students meet those objectives they are ready for the next sequence. Exit testing is being discussed. The total amount of writing for the year was estimated to be equivalent to Berkeley's requirement although UCI is less concerned with words than breadth of writing experiences. Less reading is required in the UCI program.

Participants generally applauded the concept of strengthening freshman composition courses; the dilemma is that high schools and colleges will be unable to meet those standards without significant changes in class size and teaching loads, and those changes do not seem to be forthcoming on most campuses. And finally, the participants expressed concern for the students who, in attempting to transfer, get caught by the changing and inconsistent requirements of the institutions of higher learning.

BUT WHAT ARE WE FIGHTING FOR?

(Continued from Page 6)

MISS FIDDITCH

The first "larger need" is "to change the image of Miss Fidditch, the archetypal English teacher, hovering over the world with red pen in hand."



Surely in 1984 this kind of objection is more a banal cliché than a fresh analysis. Today's real problem is not Miss Fidditch, but the question of who

is going to replace her, or rather, what is going to replace her rigid insistence on "correct" English. Her ultimate goals, and those of her equally archetypal schoolmarm predecessors, were to integrate an immigrant population into a new society and to encourage through language the supposed social mobility of our nation. The change in contemporary America from a melting pot to a pluralistic society, and the different revolutions in industry and communications, may have made these purposes obsolete. But if so, and the issue can still be debated, what purposes are we going to substitute?

Although in their introduction the editors complain about "chaos," they seem to be adding to it by presenting a miscellany of methods generally devoid of any sense of purpose. If we are not trying to teach our students "correct" English, what are we trying to do? Are we trying to help them learn to write exams and papers so that they can get through college? Are we trying to show them how language expresses emotions and values through literature? Are we trying to help them become full citizens, able to evaluate and con-

tribute to social and political decisions? Are we trying to help them use language as a means to discover their own real identity, to find their personal



voice? Are we trying to rectify social and political inequities by teaching them how to use language as a means of making their way through a complicated society?

I'm not suggesting that some of these goals can't be combined or that every department should insist upon a collective decision; I'm merely saying that discussions about methods have to be connected with purposes and goals. This, too, should be a banal cliché, but

unfortunately this book proves it is not. With one exception, the proponents of these methods, as I will indicate below, do not have an adequate idea of what good their procedures are supposed to do. What gave the Miss Fidditches of America their strength and in their own time their success was not only that they knew what they were doing, but that they knew why they were doing it.

STUDENT ATTITUDES

The "second" larger problem that emerged from the conference was the students' attitude: "Feeling anxious, even hopeless, with pen in hand, they work like drones, fumbling on paper toward some benighted view of what the teacher wants." Apart from the strange statement about drones (surely the author means the exact opposite), this is a clear description of students engaged in what is to them meaningless busy-work, building up frustrated resentment toward college and writing. Yet, in general, the suggestions in *In The Trenches* are presented in such a way as to actually increase the students' sense of blind pointlessness.

(Continued on Page 12)

PRESIDENT'S MESSAGE

Summer Retrospective

Welcome back to campus for the 1984-85 academic year. ECCTYC's officers and directors extend our greetings to you and assure you that we will continue to represent you to the best of our abilities.

There have been some changes in the roster of ECCTYC's officers and directors. Bill Decker of College of the Sequoias, who ably served two terms as secretary, has left office to return to a vacant directorship in Region V; his very competent successor is Shirley Sykes of San Diego Mesa College. Julie Hatoff of Mira Costa College resigned



as historian to devote her full energies to her duties as Instructional Vice-President for her campus; we are delighted that Nina Theiss of Santa Monica has accepted that office. Joining Bill Decker as co-director of Region V is Mary McFarland of Fresno City College, elected by that region to replace Bert Woodruff who opted for early retirement from teaching. Replacing Shirley Sykes in Region X is Rosanne Hillhouse of Imperial Valley

College who will serve that region as co-director with Ann Maioroff of Palomar; she will complete the unexpired year of Shirley's term. Region III also has a new director, Nick Roberts of Cabrillo, who will join John Lovas of DeAnza in serving that region; he was elected to replace Dick Lundquist of Cabrillo who for personal reasons chose not to stand for re-election. We urge you to support these newly elected officers and directors. One of the best methods of showing your support will be to attend regional meetings called by your directors; instructors in even-numbered regions are especially urged to attend their meetings since director elections in those regions will be held this academic year.

Having reviewed the ECCTYC Board changes, let me now turn attention to summer developments concerning some of the important issues confronting our academic discipline. First, we ended the spring term with the University of California (UC) Berkeley's unilateral decision to abrogate existing articulation agreements and to impose new English 1A-B requirements on all transfer students still unresolved. I can report some modicum of progress on this issue. As then chair of the Liaison Committee on English and president of ECCTYC, I was invited to testify on this issue before the Board of Directors of the Articulation Council of California at their final meeting of the

academic year. That Council ruled that the Berkeley campus should delay making any change until Fall, 1986 (instead of Fall, 1985), and encouraged the campus to seek the input of representatives of feeder campuses before finally determining any changes in transfer requirements. Though the Berkeley campus has agreed to the delay, those of us who have had any dealings with the individuals involved are extremely skeptical that they will attempt any articulation with other campuses. ECCTYC will continue its attempts to prevent UC Berkeley from enforcing its unrealistic, economically unfeasible transfer requirement. Since our efforts have already received the active assistance of the California State University English Council and also the Liaison Committee on English, and a sympathetic response from the UC English Council, we will work to maintain that support during the coming year. We are apt to experience more resistance to our efforts this year before the Articulation Council. Last year we received a very sympathetic hearing from the chair of the Articulation Council, Dan Saracino of Santa Clara University; however, in July, his term ended, and Dr. Alice Cox, a UC vice-president, assumed the chairmanship for 1984-85.

A second major concern that arose during the spring semester was the strong indication that some State legislators were preparing to introduce a bill that would mandate an English placement test (EPT) for community college students, similar to the mandated EPT for CSU entrants. ECC-



TYC established contact with several of the educational consultants to the legislature, questioning such items as faculty involvement in preparing, administering, and norming any exam; financing the exam; local control over remedial/developmental placement based on exam results; and local authority to establish alternate routes for acquiring transfer eligibility. There was some fear that initial legislation would be rushed through the senate this summer; however, no such action materialized. As we begin this new academic year, ECCTYC will continue closely to monitor the situation, working to insure maximum professional input at all levels of deliberation.

In addition to these two major items carried over from last spring are several issues that surfaced (or surfaced again in a new form) this summer. Among them are a statewide assessment program for basic skills courses, a study of transfer course numbering systems, and a cooperative effort between colleges and high schools to provide in-service training for secondary school instructors.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

What Fall Brings . . .

By GORDON TAYLOR
Yuba College

Being away from the "Scene" for the season of a summer makes a big difference in one's view of the events that occur there. Tintagel, Glastonbury, and Roncevaux are removed from Sacramento not only in space but in time as well. Even so, one finds in those far off places neither Camelot nor the great epic heroes as one had perhaps hoped, rather naively. Instead, one finds the wet grass, the mud, the hot and cold weather and is moved to ask the usual great questions about purpose and money, questions of value. Still, the experience is worth the effort and does put a different perspective on the usual routine of things. At best, one gets what news is considered of international interest—the usual wars and rumors of wars—and that does not include the routines of Sacramento, as bizarre as they often seem. From that distant perspective, it is too easy to forget the problems and difficulties that confront us daily as teachers here in the community colleges.

The summer, on the whole, has not treated us too badly; some reports indicate that the atmosphere was positively balmy especially compared to last winter when the scene in Sacramento was definitely stormy. But I push the metaphor too far; on to the things at hand.

The State's budget was adopted in record time, even by the legal deadline, something that has not happened in many a year. The community colleges (CC's) got \$1.569 billion: \$1.035 billion from the State's general

funds, \$454 million from estimated local property taxes, \$75 million estimated from students' fees, and \$5 million from revenues from the State School Fund. The total provides the CC's with a cost of living allowance (the COLA's, if you are interested in the jargon) of 10 percent, a total increase of \$159 million over 1983-84. The colleges were asking for 12 percent. Many of those pundits who claim to predict the future

are looking for even better treatment next year when they expect the governor and the legislature to comply fully with SB 851 (the bill that authorizes the CC's to operate and establishes the formulae that say how they will receive their money). In addition, because enrollments are dropping, a hold-harmless clause was built into the bill. ("Hold-harmless" is a misappropriated legal term that means that parties to a contract will not be held liable if certain things referred to in the contract go awry. In our case, legal liability is an irrelevant issue: the CC's simply would not get certain sums of money if enrollments were to drop and if the clause were not in the law.) The clause says that if enrollments drop in 1984-85 we will still be paid on the basis of the ADA for 1983-84. One major difficulty with the clause, though, is that it holds only for one year at a time: if ADA drops in 1985-86, we will be paid according to the ADA for 1984-85, et cetera. Efforts are being made to have the hold-harmless clause applied to a period of a few years based on the ADA

SACRAMENTO SCENE

for 1983-84 to give the citizens time to adjust to the new fees and begin to enroll in greater numbers again (a trend that seems to occur when fees are added).

Matriculation, that complex process meant to "improve student retention" (educationese that suggests something rather scatological, it seems to me), is, if I may say so, working itself through the system. The process requires the students to fill out a particular kind of application for admission to the school; it requires the college to test them, to assess their abilities

. . . Fees and Things

and to place them appropriately, to counsel them on academic matters and on choosing a career; it requires the students to establish a goal toward which they will work. Colleges that wished to adopt the process this year had to submit proposals to the Chancellor's Office of the California CC's (CCC's) last June in order to get the State to pay the expenses. Those proposals that would set up experimental groups and control groups would get priority in being considered. A bipartisan bill is now awaiting the governor's action. It provides \$10 million, which would be allocated to twenty-two colleges: twelve with complete programs, ten with partial ones. Some schools will matriculate all students, others only certain numbers or groups. Since most schools have begun the year, it is rather late to start the process if the governor signs the bill although some schools are going ahead anyway.

If the governor also signs three other bills (ACR 162, Hughes—D, Los Angeles; SB 1570, Nielsen—R,

(Continued on Page 10)

SACRAMENTO SCENE

(Continued from Page 9)

Woodland; and SB 2064, Stiern—D, Bakersfield), a commission will be established to review the famous, infamous Master Plan for Higher Education (MP). These three bills are tied together so that all must go into effect or none does. Hughes's establishes a joint legislative committee of seven assembly folk and seven senators to review the MP. Nielsen's sets up a commission of fourteen people appointed by several different agencies: the governor, four; the speaker of the Assembly, two; the Senate's rules committee, two; and one each by different school agencies: the University of California (UC), the California State Universities and Colleges (CSUC), the CC's, the California Postsecondary Education Commission (CPEC), the Superintendent of Public Instruction, and a couple of others. It will, presumably, review all aspects of the MP and present a management plan to the joint legislative committee by 1 March 1985. (Stiern's bill says by 1 December 1985.) The CC's mission and its relation to other institutions in the state and transfer and non-transfer programs will all come under review. The CC's could come out somewhat worse off since they are a collection of rather disparate elements rather than the nicely integrated and self-justifying systems that people perceive the universities to be.

One item of great concern to teachers of English in the state at all levels and especially those in the CC's is UC Berkeley's (UCB) actions on English 1A and 1B. Dean Leonard Kuhi of UCB's College of Letters and Sciences (CLS) and his Executive Committee (either or both) appear to have instigated the whole business consulting only themselves; in any case they did not consult any of the English departments affected by the changes, including the one at their own campus. As many of you may know by now, UCB shifted to semesters, and the CLS decided to raise the number of units for English composition to four units per semester and increase the writing requirements. The CLS then informed other schools in the state of its actions. The new requirements were to have gone into effect this Fall. The Liaison Committee on English (LCE), a committee of the Articulation Council (AC) that directs the process of articulating programs and courses between the colleges and universities in the state, took action. The LCE, after UCB ignored it completely, took the matter to the full Council, which, in turn, condemned UCB's unilateral action outright and successfully ordered UCB to delay its changes until the Fall of 1986 and told it to consult with other

schools in the meantime. A great number of English departments see Berkeley's actions as high handed, to say the least, and ECCTYC and its board of directors are very pleased with the AC's actions. [See *inside english*, June 1983, pp. 5 and 10.] Whether UCB can manage to unbend enough to seek the counsel of others and to have its actions questioned remains to be seen. Some observers are not optimistic.

A very pleasant note: The governor finally got around to appointing a teacher from the CC's to the CCC's Board of Governors. He had the good sense to appoint the very able and knowledgeable former president of the Academic Senate of the CCC's, Jonnah LaRoche.

The legislature has closed down for this session and all of the political campaigns are very much under way. We can expect nothing further from it until its new session begins in January 1985. The State's agencies are, however, very much still in business, and we should keep a sharp eye on them and their activities. Good luck in the new year, and may we live in less interesting times this year than we did last.



AFTER TWENTY YEARS OF TEACHING COMPOSITION

My children want to know what I do.
I am a professional patient man.
I suffer, I tinker, I wait forever,
I bait my hook, I listen.

I am a big ear.

And then one day,
like a dog with a bone,
I will carry my Best Essay
out of my narrow office
into the solitude of the sun.
It will be full of errors.
It will be clumsy in places.
But in it I will hear
my native speech. I will feel like
the only American in the village,
who suddenly hears across the cantina
the accents of his home town.
I will hear a voice, a mind, someone
tapping on the plumbing of our prison.

It will be like that old movie,
where the castaways painstakingly construct
a radio with the parts they find
in the crash—and then
through the popcorn static hear
that faint, weird, undulating,
heartrendingly sweet human voice.
It will be like that other old movie,
where the wounded cowboy,
who has tossed on his cot for three nights
after Doc has extracted the bullet,
suddenly passes the crisis of his fever
and does not die after all.
He opens his eyes and smiles at the girl
and says, "Howdy."

We go again and again to see these things.
It will be like that first touch
when I was fifteen—
the girl's thin fingers slipping
quietly between mine.
It will be all that mystery, that tight joy
that keeps me waiting on the pier
year after year with the screaming gulls
by the rocking ocean.
What will it be that rises out of the sea,
that takes my bait finally?
Something enormous, something from
way out there. Something that brings
everyone on the pier
running down to my end. Something
even the gulls are afraid of.

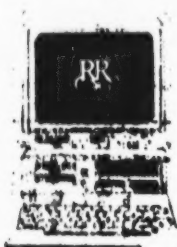
Something worth waiting for.

ROBERT E. BROCK
DeAnza College

COMPUTERS

(Continued from Page 1)

assisted program: (1) the need to just jump in, buy some machines, and start pushing buttons; and (2) the need to stand back and assess potential problems, choices and costs. Her own department found it hard to set its own pace in proceeding with the program:



justifying hardware purchases seemed easier than getting support for faculty

research time.

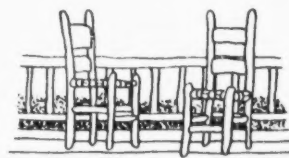
Ramage characterized the Montana State program as "tiny." During its three-year gestation period, several English faculty received in-house grants. Since the computer lab is part of a newly established Writing Center, the key question was how to fit computers into the writing curriculum. Currently MSU offers sixty sections of composition that meet twice a week for two hours each time. During one of those meetings, classes are divided into groups of six and, assisted by a trained student tutor, engage in collaborative activities related to writing. Because the faculty found no prewriting or sentence error/revision programs they liked, those participants in the computer lab (seventy-four self-selected students) have an opportunity to work only with wordprocessing.

Specifically, the MSU Computer Lab consists of four IBM-PC microcomputers; an Epsom MX-100 dot-matrix printer with a serial interface card; and a Tallgrass Technologies TG

3006 Winchester Hard-file Disk, with six-megabyte capacity formatted. The software included PC-NET by Orchid Technology, WordStar (a commercial word-processing program), and MicroText (a wordprocessing program taken from *Softside* magazine).

Ramage tried to convey the considerable effort and inevitable (and sometimes not so inevitable) glitches and difficulties involved in getting such a new program underway. A colleague spent one quarter's released time researching hardware and software. Once the equipment was purchased and delivered, Ramage and her colleague spent two full days immediately before fall quarter began assembling and connecting the equipment and running test programs. All did not run smoothly: some of the components would not do what the maker said they would do (they regularly ate student papers), and the wordprocessor would not always do what its manual said it would do. During Christmas holidays Ramage, her colleague and some computer

maintenance people worked to correct the problems encountered in the fall. (One piece of advice she prepared for her students: "You just have to accept some minor problems. If the program won't put a title on your paper, then



your instructor will just have to deal with a hand-written title!")

Of the seventy-four students who signed up for the computer-lab course, four dropped before orientation, ten dropped after orientation, sixteen used the computer two or fewer times; forty-two students — twenty-one who used WordStar and twenty-one who used

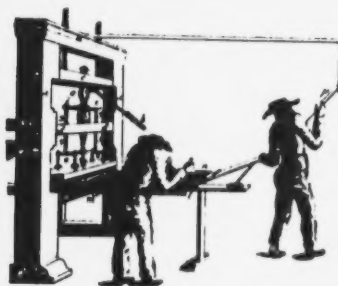
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COMPUTERS

(Continued from Page 10)

MicroText—completed the course and filled in evaluation forms after each use. Each group of twenty-one responded essentially the same: (1) average time at the terminal—sixty minutes; (2) ratio of time thinking about the processor to time thinking about writing—28 per cent to 72 per cent; (3) ratio of transcribing handwritten text to composing at the terminal—44 per cent (transcribe) to 56 per cent (compose); (4) number of requests for help per session—1.52; (5) level of satisfaction, ranging from 9 (frustrated) to 1 (pleased)—2.17 (mean score).

Finally, Ramage summarized the advantages of a self-contained program:



1. One can schedule for concentrated use.
2. You don't have to worry about (or contend with) other college users.
3. Such a program can be located in the Writing Center to engage faculty.
4. Such a program limits the damage a student mistake can cause. (For instance, a student assistant working on a terminal connected to the MSU mainframe asked by mistake for an entire file to be printed—seven hundred pages worth!—and didn't know how to interrupt the print command.)

Despite the occasional grief, computers are a lot of fun and worth the effort, asserted Ramage. However, she cautioned, be sure that you are doing the right thing in your writing program before you decide to do it faster on the computer.

"WRITER'S WORKBENCH"

Kate Kiefer (Colorado State University) chairs the Special Interest Group on Computers and Writing for the Conference on College Composition and Communication. She is also on the steering committee of NCTE's Assembly for Computers in English, and co-edits *Computers in Composition*, a newsletter.

Colorado State (CSU) arranged with Bell Laboratories to develop "Writer's Workbench" (which Bell had developed in the early seventies to improve the writing of professionals at Bell) in a college setting. CSU's program utilizes four mini-computers, each with eight terminals and each capable of holding up to four hundred student papers at one time. Over the past two and a half years, five thousand students have used the computer writing lab.

Although the Writer's Workbench program does not address prewriting, it does, as Kiefer described it, help students write.

1. Students transcribe their rough drafts into the computer.
2. *Learn*, an on-line tutorial, shows students how to use the program.
3. Lab monitors, though not trained writing tutors, are available to help students.
4. Students work through the Writer's Workbench list (originally a complex branching format, but reprogrammed by CSU) to edit and revise their papers:

- ORGANIZATION
- DEVELOPMENT
- DICTION AND "TO BE"
- VAGUENESS (an extended list of weak words, such as *thing*, *interesting*, and *fun*. CSU's research shows that such words occur at a rate of 2 per cent in the work of good writers, 8 per cent in the work of good student writers, and 15 per cent in the work of basic writers.)
- SPELLING
- CHECK (confused homonyms)
- PROSE (compares a given student paper to key features of twenty or more good papers)
- READABILITY (indicates if the student's paper is above the eleventh grade in readability)

— VARIATION (statistically measures stylistic elements like sentence length and sentence type.)

— SENTENCE STRUCTURE (identifies excessive passive use and nominalizations)

— PUNCTUATION (flags missing punctuation; does not correct comma splices)

— STYLE (indicates readability score, number of sentences, number of words, average length of sentence, number of four sentence types, inventory of verb types, number of sentences beginning with subject)

— ABSTRACT (checks for excessive use of abstract words)

Kiefer offered these tentative findings:

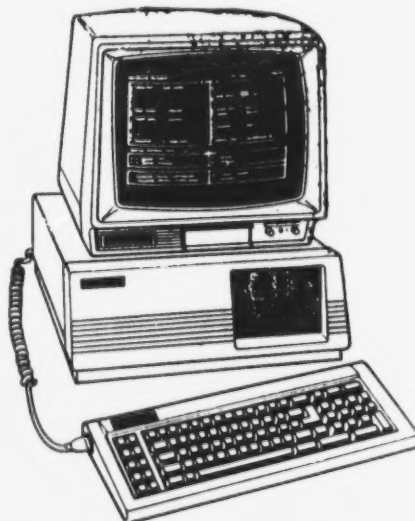
1. Students do learn to revise as a result of using these programs.
2. Students using the program were better able to identify mechanical errors—65 per cent better in one comparison, 113 per cent better in another.
3. Based on an impromptu writing sample (scored on a nine-point scale), students both using and not using the computer made significant improvements in their scores. However, the computer writers improved .5 more than non-computer users.
4. Close to 75 per cent of the computer students said that the program added enjoyment to the course, and they found the computer neither difficult nor frustrating. In addition, 70 per cent said that they learned more about style and diction, and about 45 per cent looked forward to another comp course.
5. Faculty did not find the computer a timesaver. However, most faculty reported that they made more significant comments on their students' papers and graded more for style than they had previously. All CSU English faculty have students involved in computer-assisted writing, and only four of the twenty-

eight full-time faculty have declined to revamp their courses to fit the assumptions and emphases of Writer's Workbench.

6. Faculty generally agree that students produce better writing and develop faster (i.e., improve more quickly) when using the computer. A few faculty noted, however, that some students became oversensitive to certain program features, such as the "to be" checker. One student managed, somehow, to turn in a 750-word paper without a single use of "to be" in any form.

CSU has invested about \$150,000 in hardware, initially subsidized by direct student fees. Now there is no special charge; funds come from general tuition fees. The Writer's Workbench is available from AT&T Technology for two thousand dollars. This provides a copy of the program to be used in any way a college chooses.

Each session offered interesting information and some raised important questions. Ruth von Blum of the University of California, Los Angeles, presented a detailed analysis of the WANDAH program (see p. 3 in this issue of *inside english* for a discussion of this program in one of its field-testing schools, Allan Hancock College). According to von Blum, who estimates that finding a commercial publisher for WANDAH will take four to six months and that producing it another six to nine months longer, WANDAH will not be available to interested users until March, 1985, or later.



Linda Bridwell, co-author of *Word Processors and the Writing Process*, spoke about the University of Minnesota program—a program that has made the assumption that computers are inevitable in professional writing and, thus, in college writing programs. In the first part of her presentation, Bridwell discussed the status of current research and development, currently available software (because the one-hundred-person English faculty at Minnesota cannot agree on a single

wordprocessing program, they offer workshops on the various programs: WANDAH, WordStar and The Final Word), and Minnesota's near-term objectives (improved instructional software, improved range of wordprocessing packages, creating a computer environment for problem solving and other applications and improved training for both staff and students). In the second part of her discussion, Bridwell presented some of the hypotheses the Minnesota faculty have constructed about the writing process based on their studies and experiences. (Those interested in this will find Bridwell's book of special interest.)

William Wresch (University of Wisconsin), editor of *A Writer's Tool* (new from NCTE), presented a variety of programs currently available for the Apple IIe. Some help the student find a subject (*Brainstorming*, *Listing*, *Questioning*). Others aid the student in exploring a subject (*Crazy Contrasts*, *Trees*, and *Three Ways of Seeing*), organizing, revising, and analyzing style. Wresch is working on an approach that will allow teachers to modify some of the programs—for instance to add their own most objectionable "weasel" words or this year's "nonce" words and phrases. (As with all the programs Wresch described, this software focuses on eliminating weak material from a student's paper BEFORE a teacher has to read it.) This material will be available for Apple IIe through Conduit, a consortium that provides educational software at a reasonable cost.

Computers ARE a fact of our lives; they are an integral part of almost every business and profession, including education. To what use we put them in our college writing and literature programs depends on the answers we give to the questions we must ask—the questions posed above by Bill Smith. And, as Kathy Ramage asserted, we must be sure that we are doing the right things in our English programs BEFORE we decide to do them faster on a computer.

BUT WHAT ARE WE FIGHTING FOR?

(Continued from Page 8)

Take for instance the article on "Creative Imitation," which, according to its advocate, "stimulates an interplay between words and ideas and between the mind of the author and the mind of the novice that creates fresh, often astonishing results." Indeed, some people might judge the included sample imitations of Yeats, Faulkner, and Pynchon to be astonishing. However, I would still feel very uneasy

My point will be clearer if we examine what I consider the most valuable essay, a discussion of Mike Rose's teaching program at UCLA. Rose asserts an unambiguous purpose for Freshman English: to teach students how to write university papers and exams. He has, therefore, taken a sample of UCLA essay assignments and exam questions, analyzed the particular skills they seem to demand, and arranged a series of lessons and

the author has not adequately considered the fundamental goal: What kind of writing would this system actually promote? The intellectual and emotional adjustments required for peer evaluation, the human give and take, will create very practical experience for certain forms of writing, such as committee work or departmental reports. But it might be less useful for a writing context in which the author tries to display knowledge and personal analysis to a single, critical reader. It is true that under McCuen's system the teacher eventually reads some of the papers, but there is no doubt that the rewriting and revising, which McCuen regards as the most important aspects of writing, are stimulated by and addressed to the fellow students. The difficulty is that to improve oneself a higher standard is needed, and it is not clear that this is provided by one's equals.

Nevertheless, the obvious virtues of this method—direct feedback, sympathetic audience, etc.—might well be useful for some students. But which ones? Is McCuen presenting this as a procedure to rival Rose's in the teaching of academic discourse? Or is she recommending it as the most practical kind of English for students seeking AA degrees in computer programming? Once again, since the ultimate purpose is left vague and amorphous, it is difficult for us to judge genuine usefulness.

The other major approach is Jo Ann Simmons' version of Roger Garrison's one-to-one method. Since most teachers are already familiar with the theory, it can be summed up quickly. The first assumption, that writers learn

class is the only place where students will write: a dangerously limiting concept. Simmons' version of the technique is not extreme and is presented in clear detail. But as proof of the efficacy of the method, she presents two exemplary samples, one approximately 250-word paragraph on the pleasures of tennis and a four paragraph, approximately 300-word essay expressing a preference for foreign rather than domestic cars. Teachers whose ambition it is to have students reach this level will find Simmons' approach useful. To me, the samples are definitely below English 1A standards, and, indeed, one of the common criticisms of the Garrison method is that it is better for remedial students than for university level students. However, I'm not sure whether Simmons would agree with this evaluation; I'm not sure whether she is presenting her results as a reasonable transition between illiteracy and, say, Rose's UCLA program, or whether she really feels that a smooth paragraph on tennis does fulfill all of her expectations for English 1A.

The ambiguity here is symptomatic. If we are in a state of educational crisis, if we are indeed—as the title suggests—involved in an actual battle for literacy, we need much more than new equipment. In the last few years American soldiers of all kinds have learned that modern methodology is no substitute for clear goals and dedicated values. Most of the embattled teachers to whom this book is directed have plenty of equipment—hardware and software. What's lacking is the sense of purpose without which we remain poorly paid mercenaries. *In The Trenches* makes no concerted effort to deal with these



presenting these exercises to my own students. I cannot imagine any rationale could give to them (and certainly *not* the one quoted above) that would make the assignment seem less pointless or less connected to most of their own interests and needs. For every student who responds ideally to this kind of task, twenty others would respond grudgingly, uncomprehendingly, and resentfully.

Another essay claims that Sentence Combining "increases the writers' fluency, promotes syntactic maturity and teaches grammar." But these virtues are presented only in the context of correcting and expanding kernel sentences taken from a book. Since it is unlikely that the goal of the whole course is to create another generation of editors, there will eventually come a moment, presumably, when the students will think up their own sentences. What happens then? If these exercises are going to be anything more than a way of passing the time, they will have to be integrated with real writing. How this is to be accomplished and what kind of writing it is that these exercises improve are matters left blank. Thus, the announced virtues of these exercises take place in a pedagogic vacuum and are, in reality, too trivial to genuinely help the "Shellshocked and Battle-Fatigued" teachers for whom the book is supposedly intended.

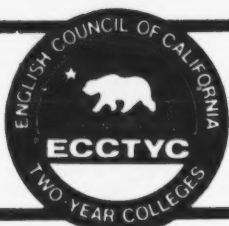
assignments to cover these skills. Unfortunately, the account of his procedure is riddled with the worst kind of educational jargon. Two authorities in "cognitive psychology" are mustered, and "schemata" and "super-frames" are ponderously brought to action, all to reveal that comparison/contrast, definition, classification, and something called "seriation" are good things. But the ordinariness of this should not blind us to its value. Mr. Rose's students will not confuse him with Miss Fidditch; they will know why he is making his particular demands upon them, where he is getting his standards of evaluation, and how the whole English course will help them. Those teachers who would criticize this approach as narrow and stultifying should check first with their own students. In fact, those who are seriously concerned with student morale might give their students an explicit choice of (a) writing model exams and papers, (b) improving their syntactic maturity, or (c) discovering a fresh interplay between their minds and Thomas Pynchon's.

Two of the more substantial essays present more complicated examples of the same difficulty. The first, "The Editorial Committee" by Jo Ray McCuen, presents a system for having students correct and improve their own papers in small groups. This has some intriguing possibilities, but once again



best by actually writing, is undeniable. But the second, that therefore class time is best spent writing, does not really follow in that it assumes that

issues. Shellshocked and battle-fatigued veterans will read the whole book carefully without finding out what they are fighting for.



inside english

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INSIDE inside english



ECCTYC

Looks At Literature

One instructor uses film as an effective medium for teaching Shakespeare to community college students. "... careful study of the adaptation of play to screen can furnish many insights. ... The play is still the thing, but a good Shakespeare film gives us new ways of understanding it."

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Another instructor finds television productions of Shakespeare's plays a way to translate the written text—the script—"into its rightful mode—a production."

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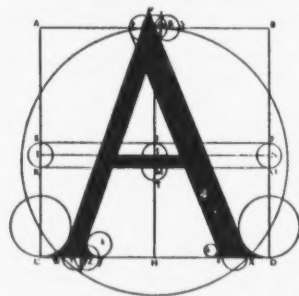
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THAT FIRST DAY OF SCHOOL American Literature and Literacy in Romania

By JANYTH FREDRICKSON
(Formerly with Imperial Valley College)

I've always liked the first day of school. It hums with collective energy and excitement, chaos and confusion, optimism about the year ahead no matter how the last one ended. This new year would contain these elements and a gypsy cart stuffed with who-knows-what-other surprises, I knew, as I buttoned my dress to leave the apartment.

This first day was at the University of Craiova in southwestern Romania, deep



within the Iron Curtain. I had come here with my family as a Fulbright lecturer in English.

A week earlier the chairman of the Facultatea de Filologie had given me my official schedule of three courses with inauspicious names: Conversation III from 8-10 a.m. on Wednesday, Conversation II from 6-8 Wednesday night and Grammar II from 6-8 Friday night. In addition, I was asked to organize an English class for university professors and to staff the small American Library a few hours each week. The total was much less than the twelve lecture hours/fifty total weekly hours required of the Romanian professors.

The Friday night class worried me. If these were like American students, they would attend neither in body nor in spirit at that TGIFing hour.

"No problem," the chairman assured. "They have classes on Saturday too. All students in Romania attend school six days a week." My seventh-grade son winced in sympathy.

The October morning was filled with cool sunshine and shadow when I left our second story apartment at 7:30 that first day. Across the parking lot a few junior-high-age girls in blue uniforms covered with neat, white smocks were sweeping the

sidewalks around their school. Every early morning I had noticed children tidying up their schools, emptying baskets of trash, sweeping. All education in Romania is free, but cost-corners are cut everywhere. Maintenance is one of them.

People were already filling the streets to go to work, to buy bread and milk for breakfast, to get the freshest produce at the market. Most were on foot. Some squeezed into long, stuffed buses like liquid seeping into the cracks. A few got into compact Romanian or Russian cars, those few who owned cars and still had some of their monthly allotment of ten gallons of gas left.

I walked the mile to the university along a narrow main road. The caterpillar-like buses belched blue smoke into the cool morning. Old women wearing dark scarves hurried past, their plastic bags gaping with red and green peppers, cabbage, eggplants, carrots, celery leaves. Boys in blue school uniforms stood by street vendors and munched on sweet rolls, gulping the bright yellow soft drink called *cico*. Gypsies, neither romantic nor clean, but certainly colorful, darted past, often barefoot and toting dirty burlap sacks over their shoulders.

And, again, amused at my foreignness in this world, I felt like an imposter playing a role not quite real—a moving, thinking puppet in a jerky dance to a tinny tune. I controlled neither the beat nor the stage-time, but I was determined to give the best show I could.

The main university building of Craiova is imposing. White and massive, it seems to leap out and up from the predominantly smaller nearby structures. Tall columns and stairs mark the main entrance (which is closed), and tiers of close-set windows ring the long rectangular building. Inside there are



courtyards that cut the structure into sections, but disappointingly they contain only bare cement and piles of trash. In this pinched economy there is little adornment anywhere.

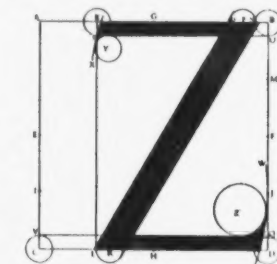
This Wednesday morning the stone

and stucco halls buzzed with voices. Most students were just beginning to study although the official starting date had been 15 September, more than two weeks before.

"When does school start?" I had asked over and over throughout the summer, expecting an American calendar of precise dates.

"Probably the first week in October" was as close as I could get.

Come to find out, a type of "school" had begun 15 September and was just now ending. Busloads of entire classes—students and teachers alike—had traveled to the outer reaches of the country to spend two weeks helping harvest autumn produce on the state farms. They had slept on portable beds in converted bunkhouses and had eaten from a common mess hall. This field work was seen as a duty to the nation caused by rural manpower shortages and had been going on for the past few years. I heard no one complain, but then neither did I hear anyone praise the stint. It was, simply, a fact of life.



One other state activity took a bite out of that early school time. "Tomorrow is my first day of school," I had commented to a young man in the one-room American Library I staff. "What classes do you have tomorrow?"

"Oh, I don't have any. The girls have military exercises, so we don't have class," he replied nonchalantly.

Sure enough, as I mounted the stairs to my top-floor classroom, four pretty young women slipped down them in their military khaki pants and shirts, off to exercises. All students spend four hours one day a week for three years in this service.

"Do you learn how to shoot a rifle?" I asked two coeds.

(Continued on Page 3)



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Letters

Dear Editor

MORE ABOUT BERKELEY

In your June edition [XI, 4] you carried a notice of a resolution by the Directors of ECCTYC protesting the University of California's "unilateral decision to change the nature of English 1A-1B programs" (P. 5, Col. 4). Our English Department supports your position.

In principle we agree that feeder institutions deserve some conference, at the very least, before the university makes major decisions affecting our programs and our students. In practice we are faced with awkward choices. Most of our transfer students go to the state university system, with only a small number aiming for UC. The new requirements tax our ingenuity—particularly because we are a small college—in finding a way to satisfy both sets of students without squandering underfinanced resources.

Responding to your advice, we have withheld our response to Berkeley's request for information about how we intend to meet its demands. Yet we do not want to interfere with opportunities for our students. We are therefore asking you to bring us up to date on the status of your protest. Has the Articulation Council made any progress? Do we incur any risk in continuing to withhold our response to Berkeley?

Please keep us abreast of your progress. We would also appreciate hearing how other institutions are addressing this problem.

DAVID B. JACOBSON
Chairman, Department of English
Contra Costa College

A copy of a clip from a local newspaper [*Daily Breeze*, 3 June 1984] is interesting, especially when compared to the "response" (ECCTYC) received from Berkeley.

BERKELEY SEEKS COMMUNITY COLLEGE TRANSFERS

The University of California at Berkeley wants more community college transfer students in order to make its student body more diverse and reverse a trend toward more lower-division students, a school official said.

Though UC Berkeley has long had a policy of giving preference to transfer applicants from the two-year community colleges, the number of those transfers declined 30 per cent from 1975 to 1981, said Kurt Lauridsen of the school's student learning center.

Meanwhile, he said, because of an unexpected increase in the number of freshmen, Berkeley's undergraduate enrollment is now 60 per cent freshmen and sophomores, rather than 40 per cent as envisioned in the state's Master Plan for Higher Education.

Lauridsen told the state Postsecondary Education Commission that Berkeley is seeking more community college transfers for several reasons, including a desire to increase enrollment of minority and low-income students.

He said 83 per cent of the community college transfers at Berkeley eventually get bachelor's degrees, a success rate at least equal to that of other transfer students. More than three-fourths of the community college transfers would not have been eligible to enroll as freshmen, he said.

"There is a growing awareness on the campus that accommodation has to be made for community college students, partly because of their diverse backgrounds," Lauridsen said.

You might want to forward this clip to UCB. Perhaps the "left hand" will contact the right in the shadow of the "Ivory" campaign.

HAROLD D. GRANTHAM
El Camino College

Notices

28 December 1984. "The Scholar-Teacher at a Two-Year College: Strategies for Integration within the Profession," at the ONE HUNDREDTH ANNUAL CONVENTION OF THE MODERN LANGUAGES ASSOCIATION. 3:30-4:45 p.m., Calvert Room of the Washington, D.C. Sheraton.

This program was arranged by the MLA Department of English Programs. Presiding: James J. Blake, Nassau Community College (SUNY). Speakers: Barbara Bilson (Santa Monica College)—"Unrealistic Teaching Loads and Threatened Literature Sections"; F. David Kievitt (Bergen Community College)—"Promotion and Tenure Policies"; and Linda Ching Sledge (Westchester Community College)—"The Plight of the Community College Scholar." A cash bar will follow the meeting.

10-12 January 1985. WINTER WORKSHOP ON TEACHING COMPOSITION TO UNDERGRADUATES. Sheraton Sand Key: Clearwater Beach, Florida.

The second annual Conference on College Composition and Communication Winter Workshop is designed to provide additional professional

development opportunities to teachers in two- and four-year colleges through a three-strand program of intensive workshops focusing on (1) Computer Applications to the Teaching of Composition, (2) The Composition Process, and (3) Technical Writing.

Lillian Bridwell (University of Minnesota), Sondra Perl (Herbert H. Lehman College, CUNY), and Leslie A. Olsen (University of Michigan) are the featured workshop speakers. A special feature of the workshops is a series of afternoon discussion sessions. The registration fee of \$180 includes tuition, workshop materials, coffee service, a welcoming social hour and banquet, and two luncheons. Enrollment is limited to 150 persons. For more information write 1985 CCCC Winter Workshop, 1111 Kenyon Road; Urbana, IL 61801.

10-13 January 1985. HEMINGWAY: A MOVABLE FEAST. Key West, Florida.

This Third Annual Literary Seminar (cosponsored by the Council of Florida Libraries, the Hemingway Society, the *Miami Herald*, the Monroe County Library in Key West, and the Friends of the Monroe County Library) features Patrick Hemingway as the Saturday luncheon speaker, talking on "Papa: At Home in Key West." Other speakers include Bernice Kert (*Hemingway's Women*), Robert Stone (*Dog Soldiers*), and Charles Scribner, Jr., publisher. Participants will also tour the Hemingway house. Cost of the seminar is \$100. For further information write Council for Florida Libraries, Inc.; 1700 East Los Olas Boulevard; Fort Lauderdale, FL 33301.

20-22 February 1985. THIRTEENTH ANNUAL TWENTIETH-CENTURY LITERATURE CONFERENCE. University of Louisville, Louisville, KY.

This conference, sponsored by the Department of Classical and Modern Languages and the Department of English, will feature Norman H. Holland and Bobbie Ann Mason. For further information write Elizabeth B. Clay, Conference Chair; Department of Classical and Modern Languages; University of Louisville; Louisville, KY 40292.



inside english Deadlines

March 1985 issue:

Friday, 11 January
1985

ROMANIA

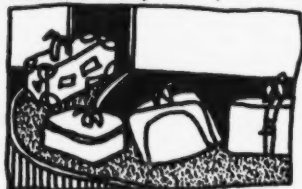
(Continued from Page 1)

"Well, of course," they replied, surprised at the question.

This widespread military training started after Romania's post World War II conversion to Communism. But struggle is not new. For two thousand years the fertile country has paid for its central location to invading Romans, Goths, Bulgars, Tartars, Turks, Hungarians, Germans, and Russians.

My Conversation III class at 8 a.m. was almost routine after the kaleidoscope of sights and thoughts on the way to school. In the classroom with students I was on familiar ground. At last.

"The class" turned out to be six very quiet, very polite young women who answered questions extremely well when called on and kept quiet when they weren't. Probably the only shock was



the amount of English they knew. "I started English lessons when I was fifteen," a twenty-three-year-old said with only a shadow of an accent. "I've been studying for the last ten years," another stated softly. The "least" proficient had studied English for five years.

They had qualified for the university through national exams and had selected or been placed into philology, destined to become language teachers, a diminishing priority as the government turns to technical fields. Still, these young women would be guaranteed jobs after graduation—somewhere in Romania. In return, they would be expected to work at the site assigned them for three years before considering a job change—or else pay the state back for the full cost of their education.

Their English was wonderful, considering that I was probably the second or third native speaker they'd ever talked to. But they had read books by most of our finest writers as well as seen many of our older movies. They knew, for example, who the stars of *Casablanca* were and had read Mark Twain and Faulkner and Bellow, of course (who has a Romanian wife).

Over the days I discovered, though, that they had no idea what "three strikes and you're out" means. Neither did they know that many American college students have part-time jobs or that we devour cereals of all kinds and colors. These facts weren't in their literature books.

"Tell me the name of one cereal that Americans eat for breakfast," I asked a most studious young woman. First there was a frown, then a quick smile of recollection. "Gruel," she answered proudly.

The two hours passed quickly. The students were timid to speak English to an American, yet warm and friendly.

When class was over, one gave me three large red dahlias—stems up, flowers down, as is the custom here—as a welcome.

Already I had been advised not to give much homework. University students spend about forty hours a week in classes, and mine was considered less important than others. Homework, I had been warned by other Fulbrighters, would probably not be done.

"You must not have to do much homework for any class," I stated to the students, amazed at the volume of class hours.

"Oh yes, we do," they chorused emphatically. "Lots of it."

"But if you study one or two hours out of class for every hour in class, you would devote twenty to thirty hours a day to school!" I protested.

"Oh yes, we have to study very much," they insisted, avoiding the hour count. Still, weeks later, I don't know how many hours are involved in school. I have seen students at the movies, at football games, shopping, so their clocks must surely speak a different language from mine.

As the students were leaving, I heard a commotion of noises far down the hall. "The bread's here," a Romanian professor said on the run. This bread, I discovered, is a fringe benefit of much worth for the university employees.

Throughout Craiova there is one kind of bread. Lines twenty to fifty people long exist continuously at bread stores—when they are open. Hence, large slices of time are chewed up by the necessary staple. However, the university has a finer bread made especially for its students—and quickly snapped up each day by astute professors, administrators, clerical staff, and a few lucky undergraduates. It's good, fresh and quickly obtainable. I became the latest customer.

Library hours were next on the Day One agenda, and I had already begun them a week earlier. For two hours each day at specific times I opened the "library" doors and waited for customers. The one room housed about 2,800 books with a veritable hodgepodge of titles resembling a flea market in print. There were wonderful books, masterpieces and cheap romances, discarded college texts, old travel books left by former foreign lecturers, paperbacks literally about to come unglued. On another side a small bookcase housed old American magazines: *Smithsonian*, *Time*, *Newsweek*, *Good Housekeeping*, *People*, *New Yorker*, *Seventeen*—huddled in uneven piles on the shelves. The oldest were three years old; the most recent were six months. Some covers were off, and they all looked prematurely gray.

This was an oasis of Americana. Nowhere else in this city of three hundred thousand did English magazines or books exist, so there was a small but enthusiastic stream of American-idea seekers. Over the days I saw students

Writing Texts



*We hold these truths to be self-evident:
- that these writing texts are demonstrably different
from most of those that glut the market;
- that the difference makes a difference in what
it takes to write in writing classes;
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about how writing is learned and how it is best taught.*

*** DOUBLE EXPOSURE: Composing Through Writing and Film** William Costanzo
The emphasis is on writing as seen through the revealing comparison with film and TV composing and editing practices. Intriguing writing invitations are buttressed by clearly expounded theory.

*** WRITING FOR MANY ROLES** Mini Schwartz
A practical approach to teaching writing for use throughout the curriculum. Journals, letters, essays, reports, tech writing, research, even poetry are, or should be, used in every course, and those comfortable with such roles are comfortable with any kind of writing need or demand. Includes chapters by Donald Murray, Mary Ann Waters, Valerie Arms, and Toby Fulwiler.

*** CONNECTIONS: Reading, Writing, and Thinking** Robert DiYanni
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Thirty artfully sequenced assignments in *Composing* on teaching and learning, in *Composing II* on amateurism and professionalism—invite students to use writing to create their own understanding of the "reality" they experience and, thereby, "create" themselves.

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This text can be used in two ways: as a basis for teaching Introduction to Language through writing; or as a basis for teaching Composition through introduction to language.

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majoring in languages, physics, medicine, mechanics, computers—along with professors, engineers, computer specialists, high school teachers, and doctors. Some entered and spent twenty minutes perusing the shelves without saying a word, while others came especially to practice their English. The old magazines, new to those who had never seen them, were read again and again.

Are there new magazines? Can you get journals about medicine? About computers? About technology? These questions were asked repeatedly, and I explained that subscriptions were impossible as the issues would probably never reach their destination in this magazine-hungry land. Instead, I, like the previous Fulbrighters, had to count on friends sending their old magazines in bulk. "I should get some, soon," I kept saying.

I have experienced no hint of censorship. But students claim a few books have disappeared over the summer, and others say tabs are kept on all Romanians who borrow books. Occasionally a new customer stoops to whisper, "This isn't my real name," when the registration card is filled out, and others insist the room is bugged. If these suspicions are true, they are also legal in Romania. I carry on, diplomatically.

One class in this long first day awaited me ten hours after the first one had begun. Already shadows clouded the unfit university

halls and clusters of students stood by open, lighted classrooms. I sat at my desk in the high ceiling room and waited in silence, thoughts rummaging over the jostles of the day. I knew the days and months ahead would be exciting, thrilling, exhausting, confusing, depressing, like a year at my college in the United States, only poignantly more so. But to teach is to learn, and that is why my family had chosen to come to Romania for a year. The opportunity was singular.

By 6:20 I realized with surprise that these first-day students weren't going to show up. So instead of walking the mile back to my apartment at 8 p.m., I left at 6:40, a dark figure hurrying "home" along the unfit street.

The next day I told the chairman that no students had come to one class. He replied casually, "Well, sometimes they do that. But I'm sure they'll be at the next one."

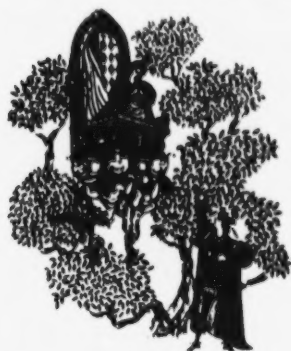
And they were.

English instructors with M.A.'s, and especially those with training in ESL, are eligible to apply for Fulbrights in Romania and several other countries as junior lecturers. Stipends vary by country, but ours was adequate for all transportation costs, living expenses, and some extra for travel in Europe. The address is: Council for International Exchange of Scholars; Eleven Dupont Circle, N.W.; Washington, D.C. 20036.

SHAKESPEARE'S NEW "BOARDS" Welcome to the Globe: LRC 112

By **BRUCE ANDERS**
West Los Angeles College

What stars Marlon Brando, Richard Burton, Elizabeth Taylor, James Cagney, Diana Rigg, Olivia de Havilland, Lawrence Olivier, and Dick Powell? What was directed by Akira Kurosawa, Orson Welles, Franco Zeffirelli, Joseph Mankiewicz, and Grigori Kozintsev? And what has music by William Walton, Dmitri Shostakovich, and Felix Mendelssohn? Answer: the modern films of William Shakespeare—some of them. This



semester my literature and the Motion Picture class at West Los Angeles College is studying seven plays of Shakespeare through text, twelve feature films, and videotapes of three BBC productions. And though there were those who warned that the course was "caviary to the general," student enthusiasm and accomplishment have thus far remained high.

The focus of my course is Shakespeare and seven plays selected for study (*Romeo and Juliet*, *A Midsummer Night's Dream*, *Julius Caesar*, *Hamlet*, *Macbeth*, *I Henry IV*, and *The Taming of the Shrew*). Discussions center not on cinema appreciation *per se* but rather on the interpretive insights available from studying the choices made by the screenwriters, directors, actors, and musicians involved. Because the class is an audience as well as an academic assemblage, inquiry is often directed toward these cinematic choices and the questions raised by them.

The two versions of *Romeo and Juliet* with which we inaugurated our semester-season are cases in point. A 1954 version, scripted and directed by Renato Castellani, was justly maligned by the critics for the liberties it takes with Shakespeare's play. And though a class member was quick to point out that Castellani's tampering puts him squarely in the Shakespearean tradition (the Bard himself greatly simplified the three-thousand plus lines in Arthur Brooke's poem), the screenplay stumbles in confusion in its attempt to

improve on the fast and exciting pace of Shakespeare's script. What Shakespeare presents as an elegant plot filled with fateful ironies, Castellani alters in a misguided attempt to enhance the pathos by pruning the plot down to "the essentials." In this attempt, speeches are cut whole (Queen Mab and Juliet's first speech in I, ii), an invented scene is added, and the plot is altered.

In the earliest instance of Castellani's tampering, the Capulet's servant Sampson actually bludgeons to death Abram of the house of Montague (I, i). Castellani's intentions here were worth discussing, but a more profitable discussion developed around what was lost. Shakespeare's intention was to show how the "ancient grudge" between rival households had enveloped even their servants, who in this instance are parted by Benvolio before their bravado goes completely out of control. In a stroke Shakespeare introduces the essential elements of the quarrel in scene one, elements which Castellani loses: the hotheads, the peacemakers, and the brooding potential for violence. Lost too are the foreshadowing and structural similarities between this scene and III, i where Mercutio successfully kindles Tybalt's anger, and one of the peacemakers, this time Romeo, is drawn fatefully into the combat.

Castellani, operating like a barber trying to even out a lopsided haircut, takes a little from here and a little from there, combs out the plot in some new ways, and bravely brushes away the remnants of his mistakes. This may be bad movie making (it is!) but it's great matter for class discussion. After viewing only half the film, the class soon developed questions that went far beyond those on my handout, questions that covered both meaning and dramatic technique—all raised by Castellani's treatment of the original.

Having viewed the previous week the popularly successful Zeffirelli version of *Romeo and Juliet* (1968), the class had already faced the issue of cuts. Zeffirelli's cuts, the consensus ran, were understandable if not totally justifiable: cutting Romeo's scene with the Apothecary and the murder of Paris adds a purity of cause and a kind of "innocence" to Romeo's final moments consistent with the "flowerchild" tone of the lovers' relationship as realized in this picture. These changes help maintain the contrast between the old and the young that Zeffirelli seems to underscore throughout the movie. That contrast is vivid in both casting choices and the structure of the film, which becomes dark and menacing after the death of Mercutio. With a push from me, the class also inventoried Zeffirelli's use of symbolism—the persistent use of white (the fog, the shrouds, the handkerchiefs, veils, aprons, even the sun) and the circle (the duel, the dance, the mosaics on the church floor

where the lovers are married, and, of course, the sun). Consideration of these choices led to a restatement of theme incorporating the purity and wholeness needed for true love to flourish.

In bringing Shakespeare to our campus in these film versions, my intention has been to use the audience's perspective as a departure for analysis. That my students seem to have progressed well in this respect is less a tribute to me than to the compatibility of Shakespeare and the cinema and to the parallels between Shakespeare's original audience and this cinematic audience. Like Shakespeare's audience, we are a broadly based group—re-entry students, professionals, an actual English major ("fair Vestal thronged by the West"!); and an assortment from many corners of our campus. We enter LRC 112, our Globe on Thursday afternoons (alas, having paid "only" \$50.00 tuition, not one, two, or three pennies per performance), with high expectations. What binds us together are the same qualities Shakespeare's audience brought with them: a willingness to suspend disbelief "for the two hours traffic of our stage," an alertness to language and visual image, and a love of the well-told tale, especially the twice told tale. Because his audience often knew the essentials of the storyline before coming to the theater, Shakespeare relied on the power of his language and dramatic design and on the technologies of his times to create ghosts, storms, battles, pageantry, music, and madness to lift the familiar to the plane of the rare. In relying on

Battle Star with off-stage action reported would be as limiting as *I Henry IV* confined to the Boar's Head Tavern with the Battle of Shrewsbury reported as off-stage action. Shakespeare, of course, relied on his audience's facile alertness to follow the scene changes for which he often gave only a line or two of preparation or explanation. Modern staging has sometimes attempted to compensate for audiences' diminished capacity to follow a shifting storyline with elaborate sets and lighting effects. But the end result of these can be a reduction in the actor-audience intimacy, a condition compounded by the vast spaces between stage and seats in some of our larger playhouses. The rapid alteration of scenes inside and outside Dunsinane Castle can be cumbersome to realize without modern sets, yet Orson Welles' breathless eighty-six-minute *Macbeth* moves with the driving sense of destiny Shakespeare intended.

Welles and other artists of the cinema have restored some of the actor-audience intimacy for modern audiences, and it is to this quality, I think, that students react most favorably. While movie technology cannot duplicate or replace the uniqueness of a live performance, it can move the playgoer to—or almost into—the action; thus a reflective moment, a tender exchange, an aside to one's conscience can be delivered to the audience with a naturalism uncommon on the stage. Likewise, broad stroke action—the duels, battles, murders—are likely to be more realistic than their staged counterparts. In a movie, the stage does not have to be sealed in the Shakespearean



our technology and on our cinematic tellers, we trust in the very same things Shakespeare's audience trusted.

Shakespeare films have much in common with the plays as they were performed nearly four hundred years ago. The bare intimacy of the Elizabethan stage helps account for the fluid action of Shakespeare's plays. Scene changes are unbound by distance or place, so the action moves freely from palace to wood, street to orchard, and inn to battlefield, much as scenes shift in today's movies. Such scenic mobility allows the audience to see the entire sweep of the action and creates an imagined (in the case of the original) visual context for it. A *Star Wars* episode confined to the

model; dialogue, soliloquies, asides are freed from the physical requirements of the house. Close-ups of speakers and reaction shots, especially of faces, carry with them the visual clout to involve the audience on a very basic level.

Films are an effective medium for the presentation of Shakespeare, and careful study of the adaptation of play to screen can furnish many insights. A director's control over visual images, script, editing, and other aspects of a Shakespeare film encourages the student audience to return to the text of the play to test the movie's ideas against their own. The play is still the thing, but a good Shakespeare film gives us new ways of understanding it.

Reviews

"Reviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

A GREEN WORLD

By WILLIAM DECKER
College of the Sequoias

Knowing from information given by credible sources that thin volumes of poetry often get squeezed together in the "800" sections of our libraries and then do not get checked out much, I'd like to encourage you to at least taste some of the entries in one of those collections: *Resuming Green*. Once you start, you may well read the eighty pages hungrily, as I did; but if you choose to browse, you might try this menu.

For breakfast, grapefruit with sugar sprinkled on it: "He Didn't Even Know He Was A" gives us a comment on the misery of a hangover, deepened by pangs of divorce, but we also get a little humor as author Roland Flint introduces us to a pigeon identity that he will employ. Then "Aubade" takes us to the pleasantness of making love in the morning and a telling comment on poetry.

For lunch, try some laughter with "His Oyster," taking special notice of Middleton's cryptic end comment, which I won't spoil for you here. For

I am out here in the bright,
warm day liking it, and
without warning I miss my son,
not only in the usual
ways but with a kind of wonder
that it persists so hard
and long and that it is so
physical, that I want to hold
and feel him in my hands and
arms, and that my grief
at its worst still is something in
my chest like the dreams
that go on hurting but you want
them as all you have
left.

And a paired poem, "A Poem Called George, Sometimes," a pleasant memory of his young son Ethan's poetry, along with a realization about a poem of Flint's that still *must* be written.

For evening solace, I'd recommend the poet's recreation of a new friendship blooming into a joyful love, opening with "Shim" (a marvelous title) and progressing through the yellows of the several poems following, all singing Rosalind and what she brings to his life.



As a final thought before sleep, a reminder to "Say It," to speak the joy that we forget to express, so many times. And I guess that is the main reason I like this collection so much: the mixture of joy and grief that Flint intertwines, in the form and the content, feels true to my life.

□ Roland Flint, *Resuming Green*, New York: Dial Press, 1983.

WIT AND WARMTH

By JEANNETTE WEBER
Santa Barbara City College

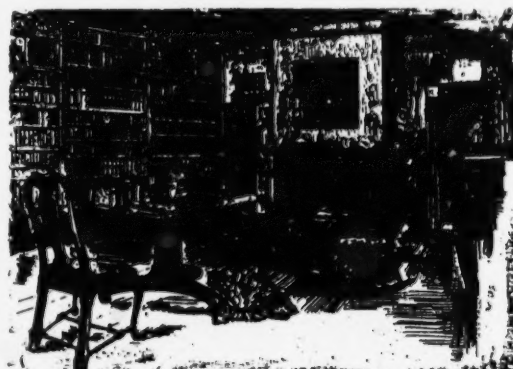
An evocative book of poetry has been published by Ken MacDonald, retired English instructor from Yuba College. Entitled *Late Autumn and Early Winter*, the collection is rich with the vision of one who has long felt and observed the natural world, both for itself and as analogy.

A wit and warmth permeate all the poems, and a lifetime of reading enhances Mr. MacDonald's form and perceptions without intruding upon them: his voice is clearly his own. From "Bread and Wine":

Our vats are all heart-redwood,
seasoned well
but they are older now and stained
with lees.

This spirit infuses the whole, ranging

from love poems to thoughtful reflections to tributes like "For Emily Dickinson":



I saw a sparrow on the walk—
Asked had He marked the fall—
What was so diffident in life
In death not shy at all.

A dog paused momentarily—
Indifferently passed by—
Upon the wall a patient crow
discreetly turned his eye.
With this pathetic subsequence—
This irony of hope—
I grasped at fleeting confidence
that even art could cope.

All proceeds from the book are being donated to the Philip A. Griffin Memorial Poetry Award through Yuba College. Mr. MacDonald's collection is a pleasurable investment.

□ Ken MacDonald, *Late Autumn and Early Winter*, Yuba City, CA: MacDonald Co., Publishers (Book Division, P.O. Box 909), 1982, 39 pp., \$4.00.

A USEFUL GLOSSARY

By Maurice Dunbar
De Anza College

A Glossary of Literature and Composition by Arnold Lazarus and H. Wendell Smith is a revised and updated edition of the original book published by Grosset and Dunlap in 1971.

From "abbreviation" to "zeugma" the book shows abundant evidence of meticulous and conscientious scholarship, although it was disappointing that neither Zeno nor Zinsser was to be found.

In every craft, trade, business, profession, guild, society, lodge, or racket, a special vocabulary arises. We have thieves' argot, computerese, medical jargon, etc.. Hence it is only to be expected that the great ubiquitous field of literature and composition should have a glossary of its own. Lazarus and Smith have produced a thorough glossary.

The book is superbly organized. For example, under "Fallacies of Reasoning" on p. 117: "Most of the logical fallacies are treated in this handbook under the following entries . . ." and then follow about fifty examples. It is simple then to look up each of the

fallacies alphabetically.

Which reminds me. I was impressed with the comprehensiveness of this

reference book. The title, *A Glossary of Literature and Composition*, is, as a matter of fact, rather modest. The authors explain terms in research papers (cf. the five-page article under "documentation" beginning p. 93). They include "Library classification systems" (p. 171), "semantics" (p. 253), and a number of other vital topics not strictly "literature & composition".

This is the best book of its kind that it has been my pleasure to use. I have rarely tried to look up some literary term and not been able to find it there. For instance, I found the book's apt quotations useful when teaching the use of figures of speech. Under the topic "litotes," a quotation from Churchill makes that figure of speech clear: "My life, which has been long and not entirely uneventful. . ." "Metonymy" (p. 188) includes "synecdoche" and the entry provides an abundance of examples. This is my idea of a truly useful book. Anyone could go through the terminology and look up definitions. This "handbook" (312 pages!) not only defines terms, but uses the lore of the human race to make points clear, to illustrate and illuminate. The erudition of the authors is employed to a purpose, never ostentatiously or redundantly. For an excellent example of that useful erudition, see the section under "mimesis" (pp. 189, 190).

One of the strongest features of the book is its treatment of terms in logic and argumentation. I have already mentioned logical fallacies. Let me recommend the section on syllogism (p. 280, *et seq.*). This is a five-page article complete with diagrams and is superlative.

The serious scholar, as well as the freshman English student, will find *A Glossary of Literature and Composition* very much worth the price. Many of the entries contain "reference" notes that give suggestions for further inquiry if necessary.

This book should be the *vade mecum* of the teacher of literature and composition. Recommendation: Buy it and use it.

□ Arnold Lazarus and H. Wendell Smith, *A Glossary of Literature and Composition*, Urbana, Ill: National Council of Teachers of English, 1983, 312 pages.



after-lunch reminiscence, I'd consider something in his several religious queries; I liked "Follow." Then maybe a look at "Heads of Children" which considers patterns from our childhood showing in our behavior towards our own children.

At twilight—and thoughts of the ends of things—I'd try "No Sooner," dealing with the death of a friend, a shared experience many of us in our middle age are feeling now. Another is "Last Words," telling of the death of a friend's wife, but with a found strength in humor. Next, two of the most moving for me, "Tulip Tree," with the terrible hurting of recurring, sometimes unexpected, grief over a son's death:

PRESIDENT'S MESSAGE Problems Yet To Be Solved

As I sit at my desk writing this column (in early October), I see no immediate end to the stalemate with Berkeley over their new English 1A-1B transfer requirements and their unilateral abrogation of existing articulation agreements. Dr. Alice Cox, Chair of the Articulation Council of California and Vice President of Academic Affairs for the University of California, scheduled a meeting on this issue for 5 October at Berkeley. Among those invited to attend are Carmen Decker, president of the Academic Senate of California Community Colleges, and Susan Petit of the College of San Mateo's English Department; Carmen requested ECCTYC's assistance in selecting an English instructor from the Bay Area to accompany her to the meeting, and Susan was the agreed-upon choice of ASCCC and ECCTYC's Executive Committee. Supposedly those invited to the 5 October meeting are to discuss the basic issues of disagreement with those at Berkeley responsible for the recent edicts. What the outcome of that meeting was is not yet known.

Dr. Cox has indicated to me that she intends to hold a second meeting, involving the presidents and/or representatives of the three English Councils and the chair and/or representatives of the Liaison Committee on English. To date, that meeting has not been scheduled. I would assume that it will be similar in nature to the 5 October meeting.

Dr. Cox seems to be doing everything to bring "interested parties" together. We must trust that her primary purpose is to effect a workable compromise, not

simply to keep the issue away from the Articulation Council, preventing the Council from examining any university policies and procedures.



"I'm through competing with your love of the English language."

Another potential problem still facing us is the pending legislation on matriculation. If the Governor chooses not to sign this year's bill, we can be assured that a similar bill will cross his desk next year. Though we are sympathetic to concepts of accurate placement testing, directive course counseling, and informed career guidance, we cannot help but cynically think that we will be saddled with an all-inclusive matriculation package without sufficient funding to accomplish its aims. In this period of ever dwindling finances and serious instructional cutbacks,

where will colleges find funds to augment less than adequate financing to initiate a mandated matriculation program? Whatever money is made available would better serve students if applied to instruction rather than assessment. Teaching, not testing and counseling, is our primary mission. What good will all the testing do a stu-

dent if there is no room for him or her in the appropriate instructional program? What good will the best placement counseling do a student if there is no space for him or her in the proper classes? What is the end result of a superb career guidance program if there is no money to offer the proper instructional program to train the student for a career? We can easily end up with a new bureaucracy that will produce endless paper work for new layers of administration but that will not serve the best interests of our students.

In the wings we yet have the possibili-

ty of the legislature mandating statewide entry-level testing for English 1A. Though this possibility has been mentioned before, I can add nothing more to what has already been said. With the recent rush to consider already prepared bills and to adjourn for the real work of electioneering, legislators have seemingly delayed consideration of this matter until next session. If we can be certain of anything, it is that the legislators will have to develop a very cost efficient program if they expect the Governor to sign the legislation.

At the risk of oversimplification, I would venture that many of the problems and conflicts facing us stem from the very poor adjustment community colleges have made to state control, and the very poor adjustment the state has made to its increased involvement in the governance of the community college system. Unlike the University of California and State University systems, community colleges are faced on one side with ever present, deeply involved local Boards whose powers and authority have been severely curtailed, and on the other side with a remote, coldly efficient statewide Board whose powers have expanded far beyond its ability to comprehend differing needs in individual districts and on individual campuses. Few individuals have the ear of the State Board of Governors, and too often those few are self-serving representatives of a myopic view of the mission of community colleges.

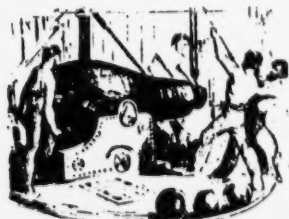
About a year ago in this column, I asked the question, "Can we continue to slide downhill?" Unfortunately, the answer is YES. I become more and more convinced that there will not be an upswing until the collective morale of community colleges is bolstered.

JIM CAGNACCI
President, ECCTYC
City College of San Francisco

Matriculation, Master Plan, ——— SACRAMENTO SCENE ——— and Massive Headaches

By GORDON TAYLOR
Yuba College

The biggest blow to the community colleges in California this legislative season was Governor Deukmejian's vetoing the matriculation bill (AB 2638, Campbell) that I reported on in the October issue of *inside english*. It would have provided \$10 million to pay for the process in quite a few schools. The Governor has, as you may already be aware, vetoed a large number of bills that would have required spending about one billion dollars more than he said he wanted



to. (He wants to keep about that amount in reserve to meet future contingencies.) He did say, however, that in

this case he thought it better to discuss the whole idea of matriculation in relation to the grand review of the Masterplan for Higher Education, which is authorized by three bills that he did sign (also reported on in October's issue). His reasoning seems specious, say those who have been working on the process, since we ought to matriculate our students regardless of the outcome of the review of the Master Plan.

New bills will be presented to the legislature when it begins its new session in January. If the colleges are going to get the necessary money to matriculate their students, we need to encourage greatly the Governor and his staff. A few groups and our legislative advocates are lobbying, but they need help.

The Governor's opinion about the CC's is not known in any precise way, but his actions (allotments of money, suggestions for changes in the system, the bills he has supported and vetoed) definitely suggest that he doesn't view them very highly. We need to work on him and on his advisor for education, Dr. William Cunningham (1400 10th Street, Room 107, Sacramento, 95814). Convincing Dr. Cunningham (in addition to writing letters directly to the Governor) should probably be high on our list of things to do. He gave one of the principal talks at the statewide conference of the

Academic Senate of the CC's last Fall in Los Angeles. He was not one of the more popular speakers at the conference. He remained calm, however, through the barrage of questions and criticism. The teachers at the meeting, on the other hand, put on quite an emotional display; not, I believe, the best way to explain our views to those who need to understand them.



Money, of course, will be the issue that it usually is although, presumably, SB 851 will be funded without too much fuss. The Big Question now concerns the methods of paying for the CC's. Differential Funding is the current idea. It is not new, but is being pushed more and more to replace our old system of ADA. It would, theoretically, pay for each class, program, or whatever based on its actual or supposed cost; occupational science courses, for example, cost more than

(Continued on Page 8)

Literature and TV: A Powerful Alliance

By LLOYD THOMAS
Los Angeles Mission College

In teaching literature, I have found that television can be a powerful but dangerous ally. Just as Machiavelli cautioned his Renaissance prince to beware of the fickleness of mercenary armies, instructors must know when to call upon the aid TV can give and when to dismiss it—when to pull the plug and start passing out the pens and paper.

For three years I taught *The*



Shakespeare Plays, produced by the BBC and televised over channel 28 and other UHF channels, for the Los

Angeles Community College District. I was never actually on TV. Instead, like a modern Ariel or Puck, I was constantly in touch with the hundreds of students who enrolled each semester, contacting them by phone and by mail, through lectures and exams. The students watched six Shakespeare plays on TV, attended three two-hour lectures, read and studied the texts, as well as taking a midterm and final, both of which required four hundred to five hundred word essays in addition to fifty or sixty multiple-choice questions. The enjoyment and achievement of the students was in no way compromised by the TV. In fact, I believe the TV proved that it can enhance appreciation, sustain enthusiasm, and stimulate creative response. Furthermore, TV's potential benefits are not limited to the rather extraordinary and unusual circumstances of my multi-media class for the LACCD. For three semesters after we stopped offering the Shakespeare telecourse, I drove out to Cleveland High School, wheeled a TV monitor in-

to a classroom, and taught Shakespeare in a more traditional setting but with results that were just as satisfying.

I feel TV is at its best in bringing us drama. With poetry and prose I have some doubts. For instance, while I think it would be wonderfully helpful for a TV series on Wordsworth to journey to the Wye Valley and the Forest of Dean, photographing the marvelous ruins of Tintern Abbey in order to help students appreciate Wordsworth's ode, that's largely a secondary aid. It would not really help students with the sometimes daunting obstacle of Wordsworth's poetic diction. Similarly, when fiction is dramatized and televised, it often substitutes pictures and images for language, with a corresponding diminution in the complexity of the literary experience.

With drama, on the other hand, TV transforms each student's video screen into a stage, where music, costume, stage movement, phrasing, character interaction, and the creative choreography of camera movement



help the students remedy the imperfections in their own literary backgrounds. In addition, the TV translates what is essentially a script into its rightful mode—a production.

In the TV Shakespeare course, I was the intermediary, explaining the difficulties of the text, reminding students of Shakespeare's transformation of his source material, pointing out the innovations or shortcomings of the telecasts, and making sure my students

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SACRAMENTO SCENE

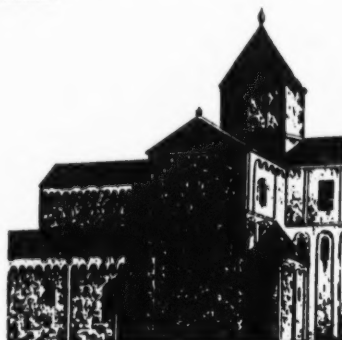
(Continued from Page 7)

mathematics and language courses. A Differential Funding Committee has been wrestling with the thing for some time now and can't seem to come up with a definite proposal. Too many people want the system to do too many things: to encourage full-time teachers over part-time teachers, to give incentives for the size of class (presumably small sizes), to define the relationship between teachers and managers, et cetera.

Meanwhile, back at Berkeley: as of this report, the dispute over the unilateral, arbitrary action of the College of Letters and Sciences at the University of California at Berkeley has not been resolved. The CLS does not appear likely to want to change its ways. When UCB changed back to semesters last year, the CLS altered the English 1A-1B sequence, the freshman reading and composition course. It now requires students to take both semesters to satisfy the breadth requirement, and each semester carries three or four units, or so the notice from the CLS says. That means, apparently, from what I can gather, that Berkeley's writing courses carry (since the Fall of 1983) four units, but UCB will accept courses with three units from other schools during the transitional period, Fall 1983 through Spring 1986. Beginning in the fall of 1986 all students at UCB will have to have completed eight units of writing courses with the prescribed content (see below). Whether, in the interim, it will assume that the three-unit courses provide the same content as its courses is not clear. Its notices are not as clear and informative as they might be. Perhaps some of the folks there could check into one of their own courses. The CLS wants the students to write eight thousand to ten thousand words per semester divided among six to eight papers—a fairly weighty set of papers; to read five different works, at least two of them book length. On its sample reading for English 1A and 1B, we find works such as *Virgil, The Aeneid*; *Mill, On Liberty*; *Thoreau, Walden and Civil Disobedience*; *Kingston, The Woman Warrior*; various of Shakespeare's plays; *Jung, Man and His Symbols*; and various and sundry: not exactly reading for a leisurely Sunday afternoon.

A great many people were upset by UCB's behavior since there is hardly another course in the state that comes close to demanding this much work, not even at other campuses of the University of California; and since, in addition, UCB and its CLS seem to be decre-

ing to everyone else how things shall be. We have said many times that any school (including dear old UCB) can set any requirements it chooses as long as it does not try to impose them on other schools. But UCB says quite clearly that all students transferring to UCB will have to meet their requirements. However, they made absolutely no attempt to articulate with the schools from which its transfers come. The full Articulation Council of California got after Berkeley, which then agreed to delay the effective date of these requirements but did not exactly agree to negotiate or articulate any agreements.



The English Department at San Jose State University took what some might consider a fairly strong stand on UCB's action in a letter to the Committee on Reading and Composition [as quoted in full in "Letters," i.e., October 1984, p.2]: "... we are no longer willing to accept the inadequacies of your courses as we have in the past. Despite your recent changes, these fundamental deficiencies remain: 1) Your courses are staffed by teaching assistants with no training in composition even after more than one year of experience. We come to this conclusion on the basis of our job interviews of many of those teaching assistants over the past eight years. 2) You have no common final essay examination or any other measure of course standards. 3) You offer no justification or research support for asserting, quite arbitrarily, that writing 8,000 words and reading 5 books necessarily improves writing skills whereas 7,000 words and almost 5 books does not."

ECTYC at its Board Meeting last April passed a strong resolution on the matter:

Whereas, the University of California at Berkeley has chosen unilaterally to alter the unit value, the content, and the philosophy of its English 1a-b sequence, and

Whereas, this unilateral action has serious repercussions for colleges that transfer students to the Berkeley campus, and

Whereas this reorganization of English 1a-b was done in violation of acceptable articulation procedures, and in violation of already established articulation agreements,

BE IT RESOLVED that the English Council of California Two-Year Colleges join the Liaison Committee on English in condemning this action, and

BE IT FURTHER RESOLVED that ECTYC voice its support of the position taken by the Liaison Committee in requesting that the Board of Directors of the Articulation Council take immediate steps to deal with this serious problem.

And now, UC as a whole, seems to have another project in mind: testing and placement in other colleges and universities. A group consisting of people from other, diverse groups in the university, but mostly from the University Committee on Undergraduate Preparatory and Remedial Education (yes, dear friends, UCUPRE), called together by Alice Cox, an assistant vice-president at UC, met with a few outsiders (some people from the CC's Office, the Academic Senate of the CC's) to wonder whether the CC students are being tested rigorously enough to gain entrance to transfer English courses. UCUPRE (sorry, folks) is worried about UC students who fail its Subject A test and go off to take their English courses at a CC while still enrolled at UC and satisfy both the Subject A and freshman composition requirements. UCUPRE will apparently take the matter up with the Articulation Council's English Liaison Committee (on which our own Jim Cagnacci serves diligently). We seem to be heading toward some kind of statewide placement tests for the CC's. It seems that the Academic Senates of the three levels of higher education will also discuss the matter. While, again, UC is worried (necessarily or not), it is at least, this time, involving those people in the discussions who would be affected. It may not have a choice, though, since the CC's would have to agree to give the tests and administer them.

LIT AND TV (Continued from Page 8)

received measure for measure what students in more traditional classes received.

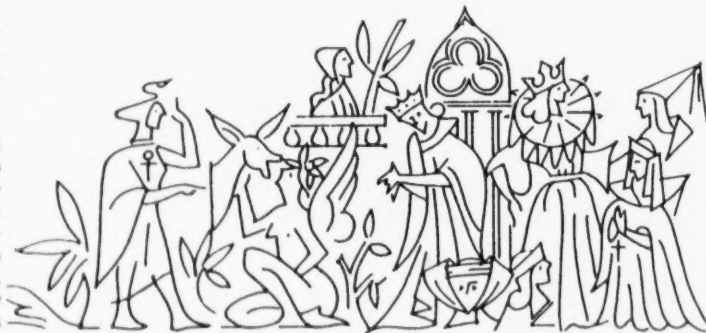
Since my students spent more time with the TV than they did with me, the choice of a proper text was crucial. While I enjoy the Folger paperbacks with the facing page of glossary, explanation and occasional Elizabethan picture, I assigned Signet paperbacks because of the abundant critical and source material at the back of each volume. Quite understandably I relied on Nicholas Rowe, Samuel Johnson, William Hazlitt, Maynard Mack, Rosamond Tuve, Marchette Chute, John Dover Wilson, and Alfred Harbage to tutor my students when I couldn't be with them. I also think it's important for students to have quick and easy access to important Shakespearean sources such as Holinshed's *Chronicles*, North's translation of *Plutarch*, and the other much more obscure literary caves where Shakespeare mined ideas for some of his plays. The Signet paperbacks provide these things.

My students also needed a study guide. For the first two years of the telecasts, University of California-San Diego Extension and Coast Community College District prepared and commissioned the guide. Many of these articles seemed narrowly academic, however, and I was relieved when during the third season I got to prepare my own study guide for LACCD students. I felt I knew exactly what the students needed. Since I couldn't hope to rival the brilliant scholarship packed at the end of the Signet volumes, I confined myself to highlighting each play's major themes, recommending particular sources and essays at the back of the text, summarizing each play act by act so students could prepare for the telecasts, and providing them with sample multiple-choice and essay questions so they could gauge how well they comprehended the material.

I devoted a great deal of time to lecturing and testing students on the most basic and crucial types of literary wordcraft: simile, metaphor, synecdoche, metonymy, personification, alliteration, pun, oxymoron, and malaprop, as well as larger literary schemes such as irony and the multiple plot. I wanted students to get a full sense of the arsenal of literary devices Shakespeare employed to hammer life into his plays. I also recommended that students purchase (or at least consult) Alfred Harbage's *A Reader's Guide to Shakespeare* which journeys through fourteen plays noting just these things.

I was determined that my course should be enjoyable but academically rigorous. Since I had nearly 250 students taking each midterm, I didn't want to rely totally on essay exams; it usually took me a good two weeks to run through a set of papers, and I couldn't be absolutely sure that a B grade I'd given on Tuesday of the first

week was certifiably less precise, pungent, and penetrating than an A grade I might feebly scrawl on the 250th essay late Friday afternoon of the second week. So I used multiple-choice questions to show me which students had really studied the play, paid attention to the telecasts, and genuinely knew the characters. For instance, if I gave the students the following quotation, "_____ sweats to death and lards



the lean earth as he walks along," I expected them to know that Sir John Falstaff was being described. I also expected them to be able to identify "lards the lean earth" as a humorous use of alliteration and metaphor to depict Shakespeare's bacon-fed knight. If I quoted, "By heaven, methinks it were an easy leap/To pluck bright honor from the pale-faced moon,/Or dive into the bottom of the deep,/Where fathom line could never touch the ground . . ." I wanted them to know that brave but heedless Hotspur was speaking. I also felt that they ought to be able to distinguish Hotspur's love of danger and genuine courage from that of a character who boasted, "At my nativity/The front of heaven was full of fiery shapes/Of burning cressets, and at my birth/The frame and huge foundation of the earth/Shaked like a coward," which is how Owen Glendower brags about his own bravery.

Of course, I also required essays at both the midterm and the final. These really showed me the depth and sensitivity of my students, giving some indication of just how effective the telecourse had been. I included some of the typical analytical questions which have vexed Shakespearean students for centuries. For example, I fell back on the old standby which goes, "Discuss the four different courtship patterns which Shakespeare presents in *As You Like It*." Obviously, I hoped that my students would knowledgeably inform me about the role reversals which enable Rosalind and Orlando to reveal their innermost thoughts, the element of chance and "love at first sight" which unites Celia and Oliver rather late in the play, the woeful inadequacies of the courtly love system which pits a capricious and cruel Phebe against a languishing Silvius, and the barnyard lust which attracts Touchstone to Audrey.

But I soon sensed that the telecasts were increasing my own insights into

Shakespeare's plays, and so I also included some questions which allowed students to express some of their own creativity. In the high school class where we finished *The Tempest* in mid-June, just before seniors graduated, I asked, "In the festive atmosphere preceding their return voyage to Italy, all the characters assembled on Prospero's island gather for a yearbook signing party. What sorts of comments would

they write in each others' books? What, for example, would Caliban write to Stephano, or to Miranda? What would Prospero write to Ariel, or to his once treacherous brother Antonio? How long a sermon on the evils of alcohol would Gonzalo deliver to Trinculo?" Instead of asking students to comment upon the nature and extent of the reconciliation achieved in Shakespeare's valedictory romance, I gave students the opportunity to actually create and demonstrate that joyous mood.

Along the same lines, I asked students to become drama critics in their own right: "As Kent Clark, drama critic for a large metropolitan newspaper, you've just returned from an opening night performance of *The Tempest*. Write a review of the production you've just seen, commending certain actors for the admirable way they fulfilled their roles and castigating others for not living up to the demands of Shakespeare's text. You may also wish to discuss innovative or particularly effective scenery and staging." Since our culture of instant analysis and instant replay has made us all into most unforgiving critics, my classroom erupted into a roomful of caustic Martin Bernheimers, who regaled me with their opinions on loathsome, froglike Calibans; stinking Stephanos; doddering, garrulous Gonzalos; simpering Mirandas. In some productions Alonso was a CIA puppet, and in others Prospero plotted revenge like a mad scientist. Here again, I was able to ask them to respond to the play not as a static text, but as an artistic whole which included music, staging, voice, and acting.

Dealing with the more adult class in the LACCD telecourse, I stole an idea from Boccaccio, asking students to respond to the following question: "In one of those coincidences which can occur only on an exam, imagine that all the married couples from *The Taming of the Shrew* and *The Merchant of Venice*

wind up in the same fashionable hunting inn, situated in the rolling campagna just outside Padua. Early one morning, according to an unfortunate Renaissance custom, the men ride away to chase wild boar, and the women are left behind. While thus separated, each group begins telling stories and comparing notes about how and why they got married. Focus your attention on either the male or the female group and construct conversations in which two or three characters discuss and compare their courtships, marriages, and any problems which may have arisen since their nuptials."

I received some very wise and thoughtful responses to this question: Still fiery, but also demonstrating a mellow maturity, Katherina commiserated on Portia's having to sit idly and watch her suitors choose from the gold, silver, and lead caskets instead of being able to verbally skirmish with potential mates and discover their potential flaws and personality quirks before marriage. Portia countered that marriage is a gamble no matter how you look at it and that since Bassanio was willing to "hazzard" all he had on her, she felt his trust demonstrated they would be happy together no matter what obstacles they might later have to overcome. Shylock's daughter Jessica sadly added that disobeying her father's wishes still caused her regret. One paper that I received was truly touching. This student author showed the once-shrewish Katherina, conniving Bianca, and the patient and demure Portia chatting while their children played. The remarkable thing was that the behaviour of their offspring reflected the bliss or strife that Shakespeare had indicated in his play. For instance, the coy, teasing Bianca and the dapper, superficial Lucentio had produced a wickedly mischievous little princess who always tyrannized her playmates. In contrast, the children of Petruchio and Kate (they'd had two: a girl first and then a boy) were mutually helpful; in fact, the older daughter helped her young brother when his cousin (Bianca's spoiled brat) picked on him. This ability to take Shakespeare one generation further showed the student had truly grasped the point of Shakespeare's plays—that a successfully resolved comedy is the beginning of a new and hopefully better society, where differences and conflicts are transcended, not perpetuated.

Based on student responses like this, I feel confident that TV can play an important role in making the study of Shakespeare more effective, more convincing, more stimulating. But it is the teacher's job to channel this new source of energy so that the students see TV as a means towards understanding Shakespeare and ultimately themselves better, and not as an end in itself. Harking back to Machiavelli, I feel that once TV has helped students conquer a scenic bit of Shakespearean countryside it's time to pay off the mercenary, send it home, and rule the land ourselves.



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INSIDE inside english



ECCTYC

Looks at Developmental Writing

Basic writers need to know that writing can be fun. One instructor's offhanded assignment in place of an excuse for an absence turned into a writing idea that yielded positive results.

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After watching the conventions and the Olympics on television last summer, a Laney College instructor reflected that students may feel as "turned off" as she did by "intrusive or irrelevant commentary."

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See if you can name the works of literature hidden in the sonnet on

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If you need help, the answers are on

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BUTTE COLLEGE STUDY Measuring the Effect of

By GEORGE R. BOGGS, Ph.D.
Associate Dean of Instruction
Butte College

It should come as no surprise to those of us involved in community college education that developmental study programs are the fastest-growing college and university programs in this country. John Rouche, George Baker, and Suanne Rouche, at the University of Texas, found in their 1982 national survey that remedial and developmental programs are now

Developmental Writing

becoming the watchwords of those who believe that we have strayed too far from the basic mission of the community college.

Under these circumstances, the stage is set for a short-sighted economic solution to the problem of academic unpreparedness. Certainly, restricting access only to those who are most prepared would raise academic quality and might

Snow found that most colleges could not even report how many students completed required remedial programs. Still fewer knew how many low-achieving students persisted from remedial programs into regular college courses and with what success. In a great majority of the institutions they studied, evaluation was nonexistent. Colleges appear to be so busy trying to meet the needs of their students that they do not evaluate the efficacy of their efforts.

In their study, *Promises to Keep: Remedial Education in California's Public Colleges and Universities*, CPEC found that evaluation of remedial courses and services in California has, likewise, been lacking. This finding prompted the commission, in February 1984, to convene an intersegmental conference on evaluation of remedial programs in postsecondary education. The purpose of the conference was to assist the three segments (California community colleges, the California State University, and the University of California) to develop a rigorous model of program evaluation which would employ certain common criteria and vocabulary to insure comparability across the segments.

This purpose met early resistance from many of us in the community college segment who believe common intersegmental criteria would be inappropriate. Perhaps common criteria could be used in institutions which share a common mission and common students, but this is hardly the case. Nonetheless, there is a definite demand from the State for us to prove the effectiveness of our remedial and developmental courses and programs. If we are to preserve open access in community colleges, we will have to prove we are doing what we say we are. If we are to avoid the imposition of an inappropriate model of program evaluation, we must generate appropriate models from the field. Collection of data must go beyond remedial program completion



swelling to accommodate students with the best academic records because even they are lacking in basic skills abilities. Virtually all community colleges in the country have developed remedial courses for academically disadvantaged students. In California community colleges, 45 per cent of the enrollment in English is now in remedial reading and writing courses.

According to the California Postsecondary Education Commission (CPEC), the cost of remediation for the California community colleges in 1980-81 was at least \$66 million, with the state serving as a major contributor. This large demand on state resources comes at a time when community college funding and reform are the focus of attention in Sacramento. "Academic floor," "accountability," and "evaluation" are

satisfy those critics who complain that they should not have to pay again for students to learn what they should have learned in their primary or secondary education. However, closing the open door runs against the basic philosophy of the community college concept. Access to a better life through education is fundamental to our democratic egalitarian values. Serious students who lack basic skills abilities should be

guaranteed access to a college education through effective developmental courses or programs.

Unfortunately, most colleges cannot document evidence of student success in their remedial courses and programs. In their 1977 national study, Rouche and

to measure performance in further academic work, which is the most critical evidence of real program success.

The purpose of this report is to share the design and results of a study completed at Butte College in March of 1984

(Continued on Page 5)



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Letters



WHAT ARE WE FIGHTING FOR?

We all owe Mark Hawkins a note of thanks for his review of *In the Trenches* ("What Are We Fighting For?") in October's *inside english*. In fact, in the interest of English education, ECCTYC should derive *i.e.*'s fundamental editorial principle for the next several years from Hawkins' review: *i.e.* accepts only articles addressing the purposes of our discipline.

English teachers define themselves against this central lacuna every day—alone, where aporia luxuriates. Admittedly, we bring on much of our own loneliness, defending ourselves from the gutted collective life of our colleges. But the isolation is no less painful for that. Little in our professional environment provides any sense of purpose. Our students, coming to us from various vacuous environments, have only the haziest ideas of college writing or of writing of any kind. Our colleagues from other disciplines, almost all gone to computer graded texts and to the track for their workouts, see us as hurdles for their students, practically the only teachers who regularly require carefully written English. In the world for which our students prepare, company executives and personnel officers give lip service to the need for literate employees, but few managers share our definition of *literate*. And even some professional writers—many local newspaper columnists and editors—exhibit styles and habits of thinking that most of us find unsuitable as models for our students.

To be honest, I doubt that an institutional scrutiny of our purposes, in the present context, would achieve much. On the other hand, several times a year *i.e.* could provide a dialogue on direction for teachers who every day feel a little more lost.

And most importantly, the dialogue would take place, as a source of direction must, outside our texts, our offices, our colleges. Hawkins' attention to Mike Rose's UCLA program is a case in point. Rose apparently understands the futility of trying to find his purpose in Edward Hoagland, George Orwell, Milton—William Safire. Purposes are never intrinsic to the objects of academic study. A composition teacher, like any other, must assume an aim. Rose finds his in the ideas that teachers in other disciplines in the university hold about the educated uses of language. No matter the university, as a source of purpose, those ideas are possessed of clear strengths and weaknesses.

Regardless of its worth in a university, however, Rose's model does community college teachers little good. Few of our students transfer to four year schools of any kind. Fewer actually receive the kinds of assignments and face the expectations for which Rose would prepare them. And if I try to draw the purpose of my composition class or model my assignments after those my students receive from other classes at De Anza College—or any other two year college in any state, I will discover more likely the institutional insignificance of my discipline rather than a sense of purpose.

Writing—or reading for that matter—as English teachers think of it, does not carry a lot of weight with the community college community. If it did, college leaders would not look constantly to local business for their purposes. They would not define success by the degree to which their schools satisfy "perceived" community needs.

They would instead work to teach our communities to discriminate, as Ursula LeGuin wrote, among "what is necessary, what is neither necessary nor destructive, and what is destructive." Even following Hawkins' example, *i.e.* will surely not create the change our colleges need, but in the absence of a clear source of purpose, a continuing dialogue about purpose may provide precisely the illusion necessary for English teachers to go on fighting.

GARY J. CUMMINGS
De Anza College

DEFENDING THE TRENCHES

"But What Are We Fighting For?" [*inside english*, October, 1984, p.6] raised thoughtful questions about the purposes of teaching composition, often to students whose "desires and motivations" are not in harmony with the teacher's. Clarifying purposes is always valuable. But the author indulges in the amusing game of attacking one book because it isn't another book, one he wants to or needs to read at the time. *In the Trenches* very rapidly ran out of print—a statement about teachers' alleged lack of need for new teaching ideas.

Mark Hawkins accused the book of not addressing itself explicitly to the purposes of writing. This job has been done by many excellent writers including Ann E. Berthoff who calls writing the "making of meaning;" by Ken Macrorie who sees writing as a means to self-honesty; by Ira Shor who views it as a means of empowerment, especially for the working class; by Joe Williams, for whom writing slows language down so we can learn to use it with "clarity and grace"; and—at great length—by James Kinneavy whose *A Theory of Discourse* meticulously describes the various purposes of all discourse, particularly composition. All of these works were reviewed at some length in *In the Trenches* and are well known in the field.

What the authors of the text intended

was to pass on to colleagues teaching methods which they found truly worked in the classrooms—for many different purposes. Remedial to quite advanced students were freed to write and challenged to write better through modeling, editorial committee work, the Garrison method, tutoring, imitation, and sentence combining.

Hawkins writes well and deserves a forum for some of his larger questions, perhaps really not questions of teacher purposes but of student motivation and of our needs to discover student purposes and to harness student energies for this extraordinarily difficult task. But there is little point in asking writers who wrote a book for one purpose—detailing specific classroom ideas—to be simultaneously writing another. Incidentally, another book also published out of UCLA's Office of Academic Interinstitutional Programs lacks no specific statement of purpose, even in its title, *The Shortest Distance to Learning* edited by Jo An Simmons, is directed to the needs of teachers of other disciplines who will find very specific ways to have writing serve content and lead to deeper learning.

My compliments on an extremely interesting issue and, of course, on the review of UCLA's WANDAH, another teaching tool we're very excited about.

PAT TAYLOR

Office of
Academic Interinstitutional Programs
University of California, Los Angeles

IT'S NICE TO HEAR

The journal continues to be really excellent. I'm very proud to share copies with the Foothill President and Dean of Instruction. My teaching colleagues also have many good things to say about *i.e.*

I was pleased to see two instructors from Foothill published in the October 1984 issue: Mark Hawkins and Jackie Carr.

NAYAN MCNEILL
Chair, English Department
Foothill College

Notices

JOURNAL OF BASIC WRITING

After a two-year hiatus, the *Journal of Basic Writing* resumed publication with the Spring 1984 issue. A Spring 1985 issue is available, and a Fall 1985 issue is in press. Authors are directed to send a self-addressed, stamped envelope for style sheet and editorial statement and call for articles.

For subscriptions (\$8.00 for two issues/year) write Journal of Basic Writing, Instructional Resource Center, Office of Academic Affairs, City University of New York, 535 East 80th Street, New York, NY 10021.

NCTE SEEKS MANUSCRIPTS

The NCTE Committee on Classroom Practices in Teaching English invites college instructors to submit manuscripts for the 1986 *Classroom*

(Continued on Page 12)

THE STUDENTS' RIGHT TO RESPOND On Watching Conventions and Olympics

By MARLENE GRIFFITH
Laney College

Watching the conventions and then the Olympics last summer, I became surprised at my own anger. Not at the events, but at the "commentary," at commentators who instantly talked 1988 strategy when I wanted to hear more about the ideas from the podium, who asked finger-pointing questions that went for show rather than substance, who with relentless voice-overs stereotyped feelings I had just seen. I walked out of the room. Once I turned off the set. But as a teacher, I also felt a new empathy with what students must suffer more often than we care to recognize, when their own absorption and reflection get interrupted



by what must seem—at that moment—our intrusive or irrelevant commentary.

I teach at Laney College in Oakland. All of my students are adults—some university bound, some in vocational programs, some catching up on basic skills. They range in age, in ethnic and social and economic background, in competence and confidence. In other words, they are the community college students we all know.

I have learned one sure step, true for all: if I want students to think and not simply accumulate new information and skills, I need to let them process new material in their own words; I must allow them enough time to reflect and try out on their own responses to what they read and hear, and let them do that before I come in with an "expert" interpretation. Once the individual mind has begun to make and trust its own connections, then what others—including expert others—have thought or think becomes interesting, stimulating, perhaps even disturbing. Not before.

Take Nancy, for example, a young mother newly returned to school. In response to Ophelia, she writes:

"The first time I read [Hamlet] I was fourteen years old. At that time I was captivated by the doomed romanticism of the play. I think I modeled myself on Ophelia for years, fragile, confused in love, flirting with depression and

suicide. Now it's difficult for me to understand the attraction of insanity, so perhaps my flirtation with it brought me close enough to understand that its beauty is only an image in art. Perhaps times have changed enough that young girls would choose less destructive role models. Ophelia is a destructive image to pattern oneself on, a character who never emerges from the chaos of adolescence into a person, but remains a potent image."

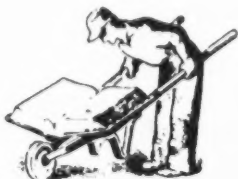
See who is doing the processing, and you will see who is doing the learning.

Another student, in response to questions of nuclear proliferation, writes, "I can't come right out and answer those questions bluntly, but I think I have something to say." I take this to mean: I have a hunch; I think I have some ideas; give me some time to work them out.

We make our own meaning by how we put together what we see, hear, read, in short what we experience. It's what we ourselves select and connect that makes the map in our minds.

Read *Little Red Riding Hood* to a group of children, and each will make his or her own images—how *Little Red Riding Hood* looks, how the big bad wolf looks. Ask a black or hispanic or an Asian child, and chances are *Little Red Riding Hood* looks black or hispanic or Asian. Children hear the words. They make their own images and so put their minds to work on their own interpretations. Most likely they will fuse their own experiences with what they perceive. The illustration, the television cartoon, these are someone else's interpretations. They ignore the child's own image-making capacity and the child's own experiences.

Ideas are images of sorts, except we call them concepts. Just as the child needs some time to picture *Little Red Riding Hood* and the big bad wolf, so do adults need some time to fit what we



hear or see into our own mental maps.

But I am recognizing in this time of televised political and athletic super-events how rarely we are given that time, and so how rarely we are permitted that initial autonomy of mind. And I realize how angry that makes me; it turns me off. Do I as a teacher fall into

the same trap? How often do I do this to my students?

A politician speaks, and immediately we are bombarded by someone else's commentary. We read a play; how quickly do I "interpret"? When the ready-made interpretations come so fast, we learn to wait to be told.

When commentators focus too exclusively on celebrity status or strategy, they give a false significance to a substitute reality. And as this substitute reality becomes more and more shallow, we get more and more frustrated and more and more passive. I don't think the interpretations I stress in class are shallow or trivial, but perhaps they are peripheral to what is initially important to the student. Perhaps it's hard to concentrate on Hamlet's conflict if what really matters is Ophelia. Perhaps my students, too, get more and more frustrated and more and more passive, or more and more accustomed to accept the "expert" reading as theirs.

In the Olympics, even before a runner crossed the finish line, the voice was already speculating on medals and national honor. Win at all costs, whatever the race. When I talk about a student paper in terms of the grade—Is it a C+? How can it become an A?—am I doing the same thing?

Television coverage of big events is becoming powerfully undemocratic. When an image or response is made for us, it's indoctrination. Only when we make our own response and trust in our



capacity to do so, does the democratic process get support. And last summer I rediscovered, again, how true that is for our work. Only when we trust in our students' capacity to respond and find their own thoughts do we support their independence of mind.

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WHAT I DID WHEN . . .

Excusing the Inexcusable

By GARY BUDD
Modesto Junior College

We hate excuses, both giving and receiving them. They drain us because we know they are often more deftly delivered with lies—from innocuous exaggerations to wholesale manufacture of fake and gravely ill relatives—and because both creating and enduring excuses are thankless jobs. I seldom ask for excuses (not for "real" ones, at least) and usually would rather not hear them. Still, students insist on explaining, and, strangely, it is always Something Valid that has obstructed a Sincere Student's Education. Not once have I heard a ruthlessly true explanation: "Last Wednesday when it was time to leave for class, I was eating potato chips and watching *General Hospital*, and I thought, 'Composition is a crock, anyway.' " I do hear the word *hospital* quite commonly, though; elementary ESL students rely on it and *doctor* in the first ten seconds of their unsolicited excuses.

Admittedly, listening to excuses is a minor pain, but because they are irksome, I immediately loved the perverse logic of the excuse assignment: Gary Short, a colleague at Modesto Junior College, said he had asked his students to write, as an essay topic, an entirely false excuse for a missed class; he asked for Russian ballerinas, the CIA, bank robberies—anything but flat tires and sick uncles. That afternoon, on a whim, I told my basic writing class that henceforth an "excused absence" would count as half an absence and that to get an absence "excused" a student would have to stand in front of the class and read a two-page lie, the more outrageous the better.

About a week later I had forgotten about giving the assignment when a woman raised her hand and asked to

. . . The entire SWAT team had been called in, and the convict was showing no signs of breaking down.

I began to push my way through the crowd. I knocked the police sergeant down and walked right up to the criminal. I began to remind him of his responsibility to his parents and to his pet cockroach, and that he should be a law-abiding citizen.

My talk began to get through to him, especially the part about the cockroach, and he began to cry . . .

Lupe Lopez

. . . We live in Loomis on a few acres, which means we still have well water. So I was in the shower whistling as I was lathering all over. Then before I rinsed, there was a loud noise and the water stopped. Panic set in . . . My father went outside to check the circuit breakers and the pump. He found the pump very hot and the circuit breaker on. I was starting to get sticky . . . Our closest neighbors live down the road a couple hundred yards, so I got my thongs and wrapped a towel around me . . .

John Barr

. . . Hours later I was standing down at the bottom of a huge pink marshmallow mountain. We started climbing but we kept sinking. Finally we reached the top and saw a city full of marshmallow people . . . We came to a campfire . . .

Dede Mayfield

But these excuses do much more than spur lively writing and exuberant shar-



read her excuse. She had been struggling with her umbrella in a recent rainstorm, she said, when she was wafted to Hawaii where she landed in a mixed drink. Regularly, before I had unpacked my satchel, someone would say "Joe has an excuse" or "Let's hear Dawn's excuse." In four classes now I have been greeted by basic writing students eager to read and to hear excuses like these:

ing; they make the classroom atmosphere healthier. When a student stands to read a paper, I take a seat in the class, and we laugh together and make ritual mockery of the adversarial why-didn't-you-do-your-homework? syndrome. The satire, at times, gets thick:

. . . While I was getting out of the car, a mob of reporters wanted to talk to me. I told them



that I had to go because I didn't want to miss my English class, but they wouldn't take no for an answer . . . I knew I had missed class and thought to myself, "my teacher must be crying by now . . ."

Isabel Maciel

God said, "Are you going to pray?"

I said, "Yes, tomorrow, I'm driving home tonight."

He said, "No."

"No? What do you mean, no?"

God said, "Leave now. You must pray tonight too. Yom Kippur is for asking for forgiveness, and you need more than one day."

I said, "God, I'm sorry—I just can't leave now. I have English next period—I just can't miss."

. . . "You'd argue with God? I have the power of life and death . . ."

Suzie Silverman

Attendance is important, and I keep track of it. But the rollbook consequently becomes a type of negative reinforcement which slightly tarnishes motivation, as does an assignment to get to page 127 by Wednesday, even in a text that students may have wanted to read. "Excuses" help reverse this trend; even as students miss class, they are creatively involved with its subject—composing.

One last benefit: these excuses are a bit like Rorschach tests. Preoccupations virtually froth into the daylight. As we hear from one man excuses about packs of dogs chasing him into his car, mice and snails sharing his dank prison walls, snipers following him on the freeway, we get a peek at his bad-dream material, his sense of being hounded and caged. As we hear again and again from one woman stories of being swept up by the wind and of jet flights to visit movie stars, we get a sense of her new freedom in being away from home for the first time—and of her difficulty staying grounded amidst it.

Often recurring motifs emerge in a string of excuses as in a series of paintings by one artist:

. . . There was a message on my door saying, "If you want to see Gumby alive again, report with two bags of lemon drops and a can of Mountain Dew to the lobby in ten minutes . . ."

. . . Once in the kitchen, my

cucumber abductor shoved me against the wall. I looked up. Across the room was a variety of domineering vegetables with ladles of cucumber dressing in their clutches. (Flashes of eating my salad each night with cucumber dressing entered my mind, and I wondered, "what will I be eating tonight? Fruit salad?")

. . . as I was getting psyched to write my essay for class, I ate a Twinkie with pink filling.

The next thing I knew I was standing in my nightgown, looking across the room at the President of the United States . . . Now the real question was why was there a gun in my hand? What was I doing? I couldn't kill Ronald Reagan. I might go to jail.

Against my will, I felt my hand rising and pointing the gun at Ronnie. I tried to fight what was happening—it wasn't me, it really wasn't me. As I pulled the trigger, pink Twinkie filling sprayed out . . .

Heather Gower

And, as groups of artists are influenced by one another's work, students, inspired by one another's excuses, begin to adopt new lines of fantasy, to discover new types of reverie. And the process is useful for me: I think I learn more about where missing students have been from their lies than from their "real" excuses.

AUTHOR'S NOTE:

[This] writing assignment . . . at once deals with the problem of absence and helps to boost classroom morale. Gary Short, who came up with the idea and who is now teaching at CSU Sacramento, tells me that it is being used widely up there. *i.e.*'s readers, community college instructors, might use this assignment even more widely, since we have so many of the basic writing students to whom, I think, this assignment is best suited.



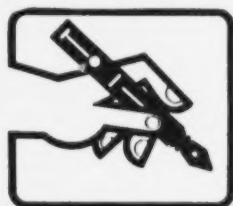
BUTTE COLLEGE STUDY

(Continued from Page 1)

which provides evidence of the effectiveness of a developmental writing course. The study focuses upon the comparative persistence and achievement in a subsequent freshman composition course and upon comparative persistence and achievement in Butte College coursework in general.

DESIGN OF THE STUDY

Data were collected on every student who had taken freshman composition at Butte College between Winter quarter 1979 and Fall quarter 1983 (twenty instructional terms). This data file, consisting of 3497 student enrollment cases, includes grades students received in freshman composition, units students were enrolled in while taking freshman composition, units completed at Butte



College, Butte College grade point average, high school grade point average, standardized test scores, and several other factors which were identified as potentially influencing student persistence and achievement. If the student completed a previous developmental writing class, further related data were recorded.

FINDINGS

As expected, students who completed developmental writing prior to enrolling in freshman composition scored significantly lower than those who didn't in every measure of prior English language ability. High school grade point averages, ACT English scores, SAT verbal scores, Nelson-Denny reading assessment scores, Stanford Task English assessment scores, and Stanford Task reading assessment scores were significantly lower for those students who completed a prior developmental writing course.

Despite this lower prior ability, students who completed developmental writing prior to enrolling in freshman composition persisted in freshman composition at a rate that was not significantly lower than those who didn't require remediation (81 per cent compared to 82 per cent). Their grade achievement in freshman composition, however, was slightly lower (2.55 versus 2.67 based on a 4.00 scale).

Students who scored below the threshold for admission into freshman composition on the Butte College assessment test, yet still registered for freshman composition without first completing developmental writing, showed lower persistence and achievement than those who scored at this level and who did complete a prior developmental writing class (81 per cent and 2.54 compared to 87 percent and 2.71).

Furthermore, students in this group who did not take a prior developmental writing course completed fewer units at Butte College and achieved a significantly lower Butte College grade point average (49.8 units and 2.51 compared to 57.5 units and 2.85).

Measures of Prior Ability Needed for Persistence to Course Completion in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.72	2.84
SAT verbal score	367	420
ACT English score	14.1	17.3
Stanford Task English score	51.2	59.5
Stanford Task Reading score	57.8	63.7

Measures of Prior Ability Needed to Achieve an A Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.86	3.01
SAT verbal score	429	487
ACT English score	16.7	19.1
Stanford Task English score	61.0	62.0
Stanford Task Reading score	60.8	67.4

Measures of Prior Ability Needed to Achieve a B Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.71	2.90
SAT verbal score	385	414
ACT English score	15.1	17.3
Stanford Task English score	50.4	59.1
Stanford Task Reading score	58.5	63.0

Measures of Prior Ability Needed to Achieve a C Grade in Freshman Composition

	With a Previous Developmental Writing Class	Without a Previous Developmental Writing Class
High School GPA	2.68	2.76
SAT verbal score	359	397
ACT English score	12.9	15.1
Stanford Task English score	51.1	57.7
Stanford Task Reading score	56.5	60.3

Further evidence that a course in developmental writing positively affects students is provided by the finding that lower measures of English language ability are required to persist in, and to earn grades of A, B, or C in, freshman composition if a student had completed a previous developmental writing course. Moreover, the students who completed a developmental writing course prior to enrolling in freshman composition completed slightly, but still significantly, more units while taking freshman composition (11.6 versus 11.0).

Completing a developmental writing class seems also to have had a positive effect beyond the subsequent freshman composition class. The students who completed developmental writing prior to enrolling in freshman composition completed substantially and significantly more units while at Butte College

than those students who came to us better prepared (87.2 units versus 59.9) units. Furthermore, the former group achieved significantly higher Butte College grade point averages than did the latter (2.88 compare to 2.80).

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CONCLUSIONS

These findings present clear evidence of the positive effect that completion of a developmental writing class has for the underprepared writers who attend Butte College. While the students who enrolled in developmental writing scored significantly lower in every measure of prior language ability, they were able to persist to course completion in freshman composition at a rate that is not significantly different from that of their colleagues who came to us better prepared. Furthermore, lower measures of previous English language ability are required to persist to completion in, or to achieve grades of A, B, or C in, freshman composition if the student had completed a previous develop-

Students who had completed a developmental writing class were able to complete more units during the quarter they were enrolled in freshman composition than did their colleagues who didn't need a developmental writing class. The former group completed substantially more units while at Butte College, and they achieved a significantly higher Butte College grade point average.

While it may be obvious to teachers of English that the experience students gain in developmental writing courses is bound to have a positive effect upon their success in future coursework, that belief is not necessarily shared by the people who are in a position to shape our institutional mission. To answer their questions about developmental



mental writing course.

Moreover, the study revealed that completion of a developmental writing course prior to enrolling in freshman composition has a positive impact throughout the college experience.

and remedial courses and programs, we will have to provide them with data which document the effectiveness of these programs. The five-year longitudinal study done at Butte College provides one example of how this can be done.

REviews

"REviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

TEXTS THAT FILL THE BILL

By ROSELLE M. LEWIS
Valley College

Once or maybe twice in a pedagogical blue moon does one discover texts that seem so well-conceived and written as to be tailored for their purposes. Within the last few years, I made two such discoveries: *Choices*, for advanced remedial classes immediately preceding English 1, and *Getting Along: English Grammar and Writing, Books 1 and 2*, for ESL classes.

A dual rhetoric-reader, *Choices* obviates the need to juggle several texts, an advantage that should ease the briefcase burden of teachers and, to some degree, the financial strain on students.



In their presentation of the principles of rhetoric, inclusion of excellent reading selections, and generous grammar sections, the four authors have written a text suitable for either the state university or community college student. In fact, they developed this book specifically for their classes at California State University, Northridge, whose students are described as having "moderate language skills and weaknesses."

Published early in 1983, *Choices* honestly lives up to its title by including essays on three different levels of reading difficulty. The unit on definition, for example, moves smoothly from Ellen Goodman's "Your Better Basic Supermother" to Philip Morrison's essay on the nature of con-

temporary things—"Why Man Explores"—to "Confessions of a City Woodcutter" by George H. Haas, an extended essay defining the term "ecology." Selections by Thoreau, Barbara Tuchman, Richard Rodriguez, and Eric Hoffer have both relevancy and readability.

Headnotes enhance reading selections; vocabulary items are presented contextually; and "Cloze" exercises provide abundant workouts in grammar, punctuation, and capitalization, lending this text its third important feature, that of a basic handbook. Some useful extras are charts of important Greek and Latin roots, a brief list of usage problems, tips on studying for tests, and a section on how to take lecture notes.

One minor quibble, however. Each chapter's "brainstorming" activities—asking students to interact and share their ideas in small groups—seem a hangover from the last decade, though this technique might still hold appeal. *Choices*, as utilitarian as a reversible all-weather coat, possibly could be that ideal text many have been searching for.

Donna Brinton and Regina Neuman, instructors at the University of California, Los Angeles, have assembled a real-life cast of characters in *Getting Along:*

English Grammar and Writing, Books 1 and 2. Appearing in stunning black-and-white photos are Darlene, a student and part-time campus worker; Chrissie, her "bratty" little daughter; and Bill, a "playboy" tennis teacher who shares their apartment. And what these people do with the verb *to be* is a wonder.

But what makes this series outstanding is the inclusion of invaluable teaching material that the hard-pressed teacher has little time to gather or construct. Driver's license forms, various application blanks, and banking materials are reproduced, giving students many practical fill-in lessons. A wonderful genealogical tree, photos of male and female apparel, maps, and diagrams of the mysterious workings of a car are other teaching bonuses.

The authors clearly explain the *make* versus *do* distinction, mass versus non-mass nouns, and, in particular, when to use the definite article and when to abstain. Workbook exercises, ranging from easy to more difficult, conclude each of the ten chapters, providing more than enough material for a twenty-week semester.

Though written for UCLA students, this series seems eminently suitable for upper-level ESL classes. Taking the "grrr" out of grammar, *Getting Along* strikes me as the most exciting texts I've found in eight years of ESL teaching.

□ Lila Fink, Phyllis Levy, Charlotte Miller, Gwen Brewer with Andrea White, *Choices: A Text For Reading and Writing*, Boston: Little Brown and Co., 1983, 470 pp., \$13.95.

□ Donna Brinton and Regina Neuman, *Getting Along: English Grammar and Writing, Books 1 and 2*, Englewood Cliffs, New Jersey: Prentice Hall, 1984, 306 pp., \$11.95.

A COMPLETE PROGRAM FOR THE BASIC WRITER

By DIANE JEFFERSON
Cuesta College

Thinking Out Loud On Paper: Process and Product responds to the basic writer's need to experience and then move beyond the sentence to approach writing as process and then to use that process in creating a written product.

The book itself is the product of three English instructors whose combined classroom experience and co-authorship of an earlier version of *Thinking Out Loud* in addition to a firm grasp of current composition and learning theory give the text the breadth and depth so often lacking in what is offered to basic writers. Working in the Language Arts Department at Allan Hancock College, Santa Maria, and developing the remedial-level writing program have given Rose Brown, Bob Isaacson, and Judy Markline the wide range of knowledge and the huge scope of student writing problems that provide the background from which they developed this text.

The book is divided into three units: Sentence Sense; Idea to Paragraph: the Writing Process; and Paragraph Practice. Sentence Sense explains what students need to know about sentences without the burden of the traditional grammar that has befuddled them in the past. Reducing the complexities of English grammar to subject, verb, completer; simple, compound, and complex



sentences; coordinating and subordinating conjunctions; and main and subordinate clauses, the authors have

given students and instructor a common language useful in discussing the students' writing in the students' papers. Completeness and variety are emphasized. Teacher checkpoints are frequent so both instructor and students can assess understanding and evaluate progress. In addition, sentence combining is introduced in this first unit and reappears routinely throughout the text. Review exercises at the end of each section and proficiency examinations complete this unit.



Unit two, Idea to Paragraph, focuses on the writing process. Clustering, listing, and freewriting are introduced as prewriting techniques that suggest topics and generate ideas for later writing. Developing topic sentences with directing words and supporting the topic sentences are discussed and practiced at length. Revision includes evaluating coherence and unity, checking for focus, and being specific in word choice. These steps are thoroughly and clearly explained and demonstrated with numerous examples and then repeatedly applied one at a time, step-by-step, at a rate appropriate to beginning writers' ability to assimilate. At the end of this unit the students feel accomplished: They have finally got the grip on sound writing that has eluded them in the past; they have seen writing as a process with ordered, repeated steps; and they have even experienced some success at it themselves. They are ready to move on to producing written products of their own. For versatility the authors suggest that units one and two may be used sequentially or concurrently depending upon the structure of the program and the individual abilities of the students.

Unit three, Paragraph Practice, is a carefully sequenced arrangement of eleven assignments based on the assumption that there are levels of cognitive abstraction—recording, reporting, generalizing, and theorizing—through which basic writers should work. Writers begin with obser-

(Continued on Page 12)

News From Our Regions



REGION VII: NORTH LOS ANGELES.

Directors: Jo Ray McCuen, Glendale City College; Lloyd Thomas, Los Angeles Mission College.

The Santa Monica College English Department is especially proud of two of its poets. James Krusoe, who teaches Creative Writing and Freshman Composition at SMC and literature and composition at California State University, Northridge, has received a twenty-thousand-dollar National Endowment for the Arts Fellowship to continue writing poetry. In addition to several books of poetry published earlier, Jim has recently published *A B C D . . .* (1984) and *Jungle Girl* (1982).

A specialist in and teacher of D.H. Lawrence and Thomas Hardy and a teacher of basic writing, Cathleen Long still finds time to devote several hours each day to writing. Her discipline has been rewarded recently. Two of her poems—"For My Daughter After Seeing *Letters Home*" and "Tochey"—were published in the Fall-Winter (1984-1985) issue of *Poetry/LA*.

Barbara Bilson, also of the SMC English Department, presented a paper—"Unrealistic Teaching Loads and Threatened Literature Courses Or: Why We Need

an MLA Community College Commission"—as part of the session titled "The Scholar-Teacher at a Two-Year College: Strategies for Integration within the Profession" at the 1984 Modern Language Association Annual Convention in December. The paper will be published in an upcoming issue of the *ADE Bulletin*.

REGION X: SAN DIEGO.

Directors: Ann Maioroff, Palomar College; Roseanne Hillhouse, Imperial Valley College.

Aura Carlton from Palomar College and Robert Scott from De Anza College have exchanged teaching assignments for the year.

Diane Gibson from Palomar is studying this year at Cambridge University under the Society of Visiting Scholars. During university holidays she plans to travel to Greece, Ireland, and the Scandinavian countries.

Another Palomar teacher is touring England and Europe. Bob Carlton, on a one semester sabbatical to study Italian Renaissance art and culture, plans a lengthy stay in Florence, Italy.

Ann Maioroff, on a one-year sabbatical, is working on her doctorate at the University of California, Irvine.



CROSS REGIONAL NEWS

ECTYC President Jim Cagnacci and Vice President Judith Hert are chairing two general meetings for English department chairs. The meeting for the northern California colleges will be held in San Mateo on Thursday, 7 March; Jack Gill (College of San Mateo) is coordinator for the arrangements.

The meeting for the southern California colleges will be held at Cypress College, Friday, 22 March, with Dick McIntosh handling the arrangements there.

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FOR MY STUDENTS IN ENGLISH 1B

[Can you discover which two plays, which two novels, and which five poems we read? See page 12 for the answers.]

We've beached on islands ringed with magic power where love contrived for justice freed all slaves, and counted fragile desperation's hour of joy: a lie, that only symbol saves. We saw the artist's portrait framed at last, in harmony's whole radiance displayed, and journeyed toward a beacon in mind's past to find life's vision from life's balance made. Finally, since terms are short but art is long: we've named the parts and seen the wet, black bough, heard goldsmithed birds who sang a mermaid's song, and, wise, found ironies in Brueghel's plow.

So wholeness circles round where it should start: knowing what meaning takes as shape is art.

NAYAN MCNEILL
Foothill College



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PRESIDENT'S MESSAGE

Berkeley Revisited

Toward the close of the fall semester, I was invited by Dr. Alice Cox to attend a meeting on the University of California at Berkeley (UCB) campus to discuss Berkeley's new English IA-B proposal. I was simply told that the people most involved in the uproar created

his attendance, Dr. Klammer and I were left to represent "the dissatisfied." From the UC system were the following individuals: Dr. Alice Cox (Assistant Vice President of Student Academic Services for the UC system), Dr. Philip Curtis of UCLA (Chair of BOARS), Ms. Carla Ferri (Coordinator of Undergraduate Admissions and Articulation for the UC system), Dr. Leonard Kuhi (Provost and Dean of Letter and Science at UCB), Ms. Pat Power (Management Service Officer for UCB's College of Letters and Science), and Dr. Ronald Stroud (Chair of UCB's Committee on Reading and Composition for the College of Letters and Science). If Tom Klammer and I were to have been awed by the array of talent facing us, that ploy failed.

At the onset of the meeting, Tom and I established the fact that Berkeley could not place itself above the Articulation Council and that nothing they proposed would be legal until they went through the proper articulation channels. After much discussion, it was agreed that Berkeley would make a presentation at the February meeting of the Liaison Committee on English and formally begin the process of securing Articulation Council approval. Dean Kuhi, Dr. Stroud, Dr. Curtis, and Ms.

Ferri are scheduled to make a presentation to the Liaison Committee. (Since Tom and I are members of the Liaison Committee, we will be able to keep you informed of the deliberations and the outcome of that historic meeting.)

When we proceeded to a discussion of the proposed changes themselves, a number of interesting points were made, points that we may have known but which were never formally acknowledged. For example, it was clearly stated that English IA-B is not a proficiency requirement at UCB, but, rather, is a breadth requirement. At all community college and CSU campuses, the freshman comp series satisfies writing proficiency, but at UCB successful completion of the Subject A course or exemption from Subject A on the basis of English scores satisfies proficiency. Second, it was stated that other elective courses combined with English IA and/or IB would be acceptable as a means to satisfy the breadth requirement represented by English IA-B at the University. This would mean that a campus whose English IA-B does not parallel Berkeley's could still arrange easy transfer for students by adding an already existing course (either in addition to IA-B or in place of IB) as a recommended course for all potential transfers to Berkeley; the individual campus would work out with Berkeley the series of courses that would serve to satisfy the breadth requirement represented by Berkeley's

English IA-B.

The Berkeley representatives came as close to an apology for their initial letter



by the proposal would be in attendance. The guest list proved somewhat interesting and was, at least on sight, heavily dominated by UC people. Only three outsiders were invited to attend: Dr. Tom Klammer (President of the California State University (CSU) English Council), Dr. Frank Duggan (Chair of the Liaison Committee on English), and me. Since Dr. Duggan's schedule at Santa Clara did not permit



and form as one could expect from such lofty individuals. They admitted the tone was "poor" and that the letter had in many cases been sent to the wrong individuals. They assured us that a new letter would be developed and that it would be sent to the correct individuals, namely department chairs and vice presidents of instruction at community colleges and CSU campuses; Tom and I agreed to cooperate in this venture to the degree that we would send to Dean Kuhi the appropriate and current list of names and addresses. (We both did this

(Continued on Page 10)

Clearer Days Ahead . . .

By GORDON TAYLOR
Yuba College

The Governor presented his budget for the fiscal year 1986 (1 July 1985-30 June 1986) this week to the Legislature. The politicians generally liked it: their reactions ranged from grudgingly saying it was ok (the Democrats) to outright enthusiasm (the Republicans). Their respective reactions are, as is usual, generic, not to say partisan. But even the grippers were only unhappy because he did not give enough to their pets. Generally, though, reports say that this is the year of congeniality and cooperation at the Capitol; anything would be better than the acrimony of the past two years.

Most groups, institutions, and projects got increases in their allocations; many got quite substantial raises. On the other hand, the Governor wants to eliminate nearly three thousand full-time positions in the State's government, which makes the California State Employees' Association unhappy probably because, one suspects, that would leave that union with fewer people to collect dues from. (Those dues would amount to a substantial sum, and, after all, the purpose of certain organizations in these strange times is to ensure their own survival and to expand.) CSEA's president was quoted as saying that the cuts would be "brutal" and "senseless." But the Governor wants to eliminate some forty-three agencies that he considers unnecessary, such major and important ones as the egg and brandy advisory boards, the Planning and Advisory Assistance Council, the California Commission on Industrial Innovation (a leftover from Jerry Brown's less-is-more days) among others equally well known. If these are indeed superfluous, it makes good sense to close them up and equally good sense to eliminate at least a few of the full time positions allocated to them.

The Governor proposes a budget of \$33.6 billion, up

from the \$31.6 billion in this year's, almost 10 per cent with no increase in taxes. The improved economy in the state will make up the difference. Education and dealing with toxic wastes are the priorities in the coming fiscal year.

. . . But Not for the CC's

The unfortunate part of the good news is the minimal amount given to the community colleges (CC's). We are the step children of the State's educational family (have to maintain the metaphor, folks). The University of California (UC) would get an increase of 12.2 per cent for a total budget of \$1.6 billion and its professors would get a raise of 8.8 per cent; the California State



University and Colleges' budget would be increased by 10 per cent to \$1.3 billion, and the teachers would get a raise of 10.5 per cent; the lower schools (K-12) would get 10.6 per cent or \$1.3 billion and a total budget of \$13.6 billion (over one-third of the State's budget) and

raise the amount we spend on these students to the average of what the other forty-nine states spend. Overwhelmed with gratitude, Ralph Flynn, executive director of the California Teachers Association, praised the Governor by saying, "It's better than a pointed stick in the eye." He said that "we are standing still. We are not leaping ahead."

The CC's, on the other hand, would get 8.7 per cent, a total for the fiscal year of \$1.7 billion including money from the lottery, which was not supposed to be used for programs that already exist. (For a clear picture of the plight of the CC's, see *FACCCS* for December 1984 published by the Faculty Association of the California CC's [FACCC].) The CC's have lost, since 1978, 17 per cent of their purchasing power; since 1981, they have lost 4000 teachers and cut 22,000 classes, half of which were the recreational and avocational classes: but these are only the most obvious items. Much of our equipment is falling apart, much of it is obsolete; and students, not able to get many of the courses they need, are going elsewhere (CSU Sacramento is bulging at the seams, letting in more than they have room for, and turning large numbers of students away). The situation is serious. This week-end, the *Sacramento Bee* published on its front page an article by a staff writer ("2-year colleges fail the grade," 13 January 1985) that describes the problems in detail: we are in bad shape. In a round-about sort of way, the article probably defends the CC's or at least suggests that they be rescued. The lead paragraph sums up: "Beset by legislative neglect, budget cuts and declining enrollment, the nation's largest higher education system is barely meeting minimum teaching standards with obsolete equipment, sparse supplies, anemic library resources and sagging staff morale." The Vice-chairman of the Senate's

(Continued on Page 11)

PRESIDENT'S MESSAGE

(Continued from Page 9)

in early December and are now awaiting news that the letter has been sent.)

At the risk of boring you further, let me quote the letter I sent to Dr. Cox shortly after the meeting:

"Thank you for including me in the meeting on English IA-B requirements that was held in Berkeley on November 30. I thought it was a good meeting at which many issues were clarified and some intelligent compromise was reached. It is too bad this kind of meeting could not have been held when Berkeley started its consideration of English IA-B changes, thus avoiding much of the consternation and bad will generated during the past year.

"I anxiously await the arrival of the 'new letter' that the committee agreed will be sent by U.C. Berkeley. I trust the letter will be signed by someone in real authority, preferably by Dean Kuhl, and not by a staff person or by someone from Admissions and Records. Should the tone of the letter be conciliatory and not arrogant as were the first missives, and should the content include an explanation of the differences between proficiency and breadth requirements, clearly indicating alternative combinations of courses that will satisfy the IA-B requirement for transfer students, I will use whatever influence I may have to secure cooperation with Berkeley's request for course equivalency information.

"I hope that all of us have learned that as important as it is to operate within our own segments

can other segments of higher education be dismissed or be treated as unwanted stepchildren; we are all too closely interlocked in our basic mission for any one segment or any one institution to act unilaterally in matters affecting all segments. Though it will probably be a long, slow process for Berkeley to repair its damaged relationships with other colleges and universities, I do think last

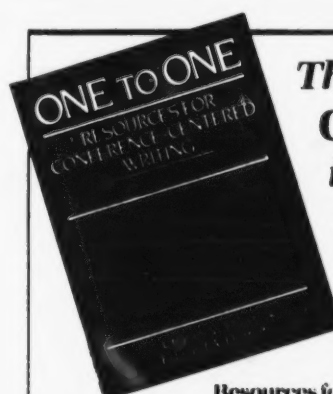


Friday's meeting was a small step in the right direction. Thank you again for including me in that meeting."

As you can see, my letter contained a number of caveats; hopefully, the result will be that Berkeley's compromise will have to occur before we edge to cooperation. Everything now depends on the tone and content of the yet-to-arrive new letter from Berkeley.

I want to end this column with two additional bits of information. First, Ms. Ferri dropped an interesting bit of news in the course of the meeting when she stated that beginning in Fall, 1986, no student would be considered for admission as a transfer student unless his transcript demonstrated the fact that he had indeed completed the equivalent of English IA-B at the Berkeley campus; though no one representing the university took issue with this statement, no one supported it either. It would appear that this is still a negotiable time, one that will have to come before the Articulation Council as a first step towards implementation.

Second, as we were winding up the meeting, Ms. Power made the statement that much of what we had been discussing was purely academic since no changes would be instituted until Fall, 1986. I immediately challenged that statement. Thanks to Nick Roberts, our director in Region III, I had knowledge that a student from Cabrillo had been denied acceptance to the University because that college had not cooperated with Berkeley's request for information concerning the content of their IA-B, and she had been formally given this reason for her rejection. I was able to cite this case and extract a promise from everyone present that the matter would



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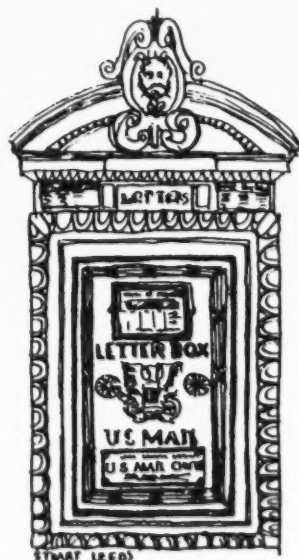
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be explored and that, if my information was correct, action would be taken in the case. To date I have not had the opportunity to contact Nick so I am unsure of the outcome.

Though I cannot say that the afternoon I spent at Berkeley was an entirely pleasant one, I do think matters of im-

portance to all of us were aired. I also think the first steps were taken to insure that the very necessary articulation process will no longer be ignored. As matters develop, I will try to see that you are kept informed.

JIM CAGNACCI
City College of San Francisco



in a spirit of collegiality, it is equally important to bring that same spirit of collegiality to intersegmental relations. No longer



(Continued on Page 9)

SACRAMENTO SCENE

Education Committee, John Seymour (R., Anaheim) is quoted as saying, "We have been starving it to death," and that "We let it slip very badly."

During the last month, the Legislature, after holding its organizational session in December, has been busy introducing the bills it wants to consider in the next few months. The bills will deal with a wide variety of issues and problems from pay increases for legislators to repairing roads and public buildings to child care, drunken drivers, and comparable worth: so far nothing related to education or to the CC's. The Governor's 8.7 per cent does us no favors except to keep us open.



There are even destructive pressures from within: at Sierra College in Rocklin, near Sacramento, the faculty and its union bargained to increase the load of composition courses for English teachers to establish what they called "equity" with other teachers.

We need to find ways to convince those who control

the money that the CC's are a legitimate and necessary part of California's system of higher education, that we serve over a million students in the state who have perfectly good reasons for taking advantage of the services that we offer from the academic courses necessary for a liberal education, necessary for citizens of a liberal society, to the excellent vocational programs for people who have to earn a living.

Not only are we the poor relations, but we also seem to typify problems that exist in other systems and throughout the country. Two groups recently have issued reports deploring the condition of two different sets of disciplines. One was issued by the National Center for Research in Vocational Education charging that vocational courses are being squeezed out of the high schools on the assumption, according to the chairman of the National Commission on Secondary Vocational Education, Harry Silberman, an education professor at UC Los Angeles, "that more academics, which may be the best preparation for college, is also the best assumption for life. This assumption is wrong." The report recommends that students be allowed to satisfy some graduation requirements in such subjects as mathematics, science, English, or social studies with vocational courses that are "comparable in content coverage and rigor." (The same, only different, it seems.)

The other report, "To Reclaim a Legacy," came from William J. Bennett, chairman of the National Endowment for the Humanities and nominated by President Reagan to be the next Secretary of Education. He said that liberal arts (a better term, I think, than "humanities") programs have declined (he is talking mostly about colleges and universities) in the past twenty years so much that most graduating students lack "even the most rudimentary knowledge about the foundations of their nation and their civilization." Many of us can confirm his view by the large number of our students

who are confused when we refer to events, principles, and ideas that we take for granted. Our efforts to improve the rather deplorable state of the minds of our students have not yet begun to pay off, but we are trying and we are hopeful, and we can hope even more as we come more and more to realize that education is not only vocational and strictly limited to learning a few sets of skills.

**TEST**

Across our silence the cool
neon tubes shine perfectly.
One hour, and the truth will be out,
monster named What We Do Not Know.

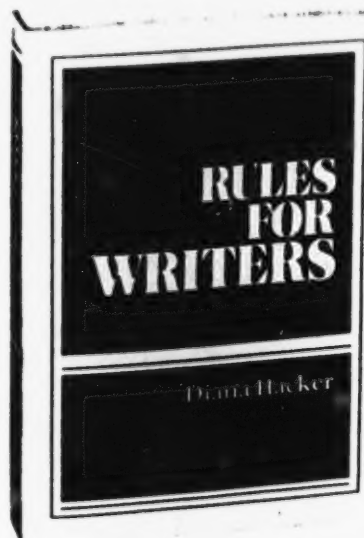
We listen to the humming light,
its one held note held perfectly,
and the teacher dreams of flat horizons
across this unfractured time.

So much perfection here, if
perfection means evenness,
the even whiteness of paper,
even blackness of the board.

But we are here, and our monster.
We shift, telling on ourselves,
scratching. Someone laughs, someone curses.
The clock clicks its heels perfectly.

RICH LINDER
Orange Coast College

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A COMPLETE PROGRAM

(Continued from Page 6)

variation in "Recording What is Happening" then move to the demand for more careful selection of material in "Narrating an Event." At the conclusion of the unit, writers experience assignments using cause/effect, argument, and research which demand consideration of what might or should happen by arguing, theorizing, or speculating. A sentence combining exercise precedes each assignment. The process of combining awakens students to choices in sentence construction and the various ways ideas can be related, and the completed writeout serves as an additional model paragraph. In short, the student-writers feel experienced before even beginning the assignment and the confidence gained shows in both the approach to the written assignment and the product. Each assignment is structured with detailed instructions, sample prewriting and paragraphs, space for student prewriting, planning, ordering, self-evaluation, and rough and final copy editing-group checklists along with several teacher checkpoints. Writing as a process is repeated eleven times through a variety of assignments that students write from their own experiences thus reinforcing the concept that the means to the end is a dependable, step-by-step process.

Designed to be used one-to-one either in a writing lab or classroom setting in

groups of thirty or more students, the text is also suited to more traditional classes or tutorial situations. The instructor's guide suggests variations and adaptations. I have used a combination



of approaches and been pleased with the flexibility and results. A teacher using the checkpoint method for the first time or one without the benefit of a writing lab or tutor backup will readily discover as I did that student-check groups and sharing of responses early in the semester in addition to editing groups

for later assignments are effective with this text and have the added advantage of fostering a we're-all-in-this-together attitude of teamwork and student tutoring in the classroom. Students like see-

ing that they are initially no more inadequate than their classmates with respect to writing ability and are quick to assess and appreciate improvement both in their own writing and in that of their fellows.

Thinking Out Loud on Paper: Process and Product is both textbook and

workbook combined in a standard 8 1/2 by 11 inch book. The format is easy to read with plenty of white space (thereby avoiding the negative response basic writers feel toward formidable blocks of print), blanks for prewriting, and copious sample responses are written in cursive handwriting which demonstrates the quality and quantity desired of student writing and standards for neatness of student papers, and sets them apart from the rest of the text. Additional features are learning logs, writing plan sheets, and forms for self and peer evaluation. Furthermore, the instructor's guide includes samples of course description, course outlines with suggested dates and assignments, lab assignment schedules for use in schools with writing labs, class attendance sheets, proficiency exams, and teaching suggestions on such topics as journal writing and editing workshops in addition to a unit-by-unit explanation of theories, assignments, and approaches.

The product of years of teaching and writing experience and the result of extensive revision, *Thinking Out Loud on Paper: Process and Product* is a complete program that gives basic writers the information and practice needed for successful written communication and their teacher all the materials necessary to help them along the way.

□ Brown, Rose, Bob Isaacson, and Judy Markline. *Thinking Out Loud on Paper: Process and Product*. Dubuque, Iowa: Kendall Hunt Publishing Co., 1983. \$9.50.

NOTICES

(Continued from Page 2)

Practices. This publication will focus on the theme: "Teaching Thinking—Really!"

Articles should describe successful classroom practices that stimulate students to think—logically, critically, or creatively. The articles should emphasize what students do in the classroom rather than what may be assigned as outside work (though this may be an outgrowth of the classroom work).

The manuscripts should be from two to ten pages, and the author should submit two copies. The author's name and address should appear only on a title



page accompanying each copy.

Manuscripts should be mailed before 1 September 1985 to the committee chair, Jeff Golub, 4550 Sheridan, Seattle, WA 98199.

CCCC CONVENTION

21-23 March, Hyatt Regency Hotel, Minneapolis, Minnesota. Conference theme: "Making Connections." Maxine Hairston, Chair of the CCCC, will address the opening session. Other speakers include Louise Rosenblatt, known for her important book *The Reader, the Text, and the Poem*; Shirley Brice Heath, linguist and anthropologist, author of *Language in the USA* and *Ways with Words*; Hugh Burns, specialist in computer-assisted invention and creativity; and Vivian I. Davis, specialist in language learning difficulties and concerned with the role of women and of blacks in schools and in the profession. Ten pre-convention workshops are offered on Wednesday, 20 March, and five post-convention workshops on Saturday, 23 March.

For more information write Lee Odell, Program Chair, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

READING CONFERENCE

28-31 March. Denver, Colorado. The Western College Reading and Learning Conference. Theme: "Challenging Yourself to New Heights." For information call or write Dr. Mitch Kaman, 4616 South Shields, P.O. Box 2397, Fort Collins, CO 80522; (303) 226-2500.

HUMOR CONFERENCE

29 March-1 April, Arizona State University, Tempe, Arizona. "Humor

Across the Disciplines." The Fourth Annual Humor Conference sponsored by the Western Humor and Irony Membership (WHIM) will be held on the campus of Arizona State University. Write Don and Aileen Nilsen, English Department, Arizona State University, Tempe, AZ 85287.



RHETORIC SEMINAR

3-14 June. Tenth Annual Rhetoric Seminar: Current Theories of Teaching Composition. Purdue University, West Lafayette, Indiana. For information write or call Janice M. Lauer, Rhetoric Seminar, Department of English, Purdue University, West Lafayette, IN 47907; (317) 494-3740.

YOUNG RHETORICIANS

20-22 June. Second Annual Young Rhetoricians' Conference. San Jose State University, San Jose, California. This conference is directed to the young-in-spirit rhetorician dedicated to the lively art of rhetoric. The conference will be held in the Concert Hall of the Music Building on the San Jose State campus. Write Hans Guth or Gabriele Rico, Department of English, San Jose State University, Washington Square, San Jose, CA 95192.

ANSWERS TO "FOR MY STUDENTS . . ."

1. *The Tempest*, 2. *The Glass Menagerie*, 3. *Portrait of the Artist as a Young Man*, 4. *To the Lighthouse*, (a nod to Goethe or Hippocrates or Seneca or Brathwaite, depending on whose art is long), 5. Reed's "Naming of Parts," 6. Pound's "In a Station of the Metro," 7. Yeats' "Sailing to Byzantium," 8. Eliot's "The Love Song of J. Alfred Prufrock," and 9. Auden's "Musee des Beaux Arts."



inside english Deadlines

MAY 1985 ISSUE
Friday, 5 April 1985

OCTOBER 1985 ISSUE
Friday, 23 August 1985

INSIDE inside english



ECCTYC Looks at Classroom Practices

A dozen English instructors working together have produced a new text that combines reading, writing, and critical thinking tasks geared to the pre-freshman camp student.

Page 3

Hirsch's grading scale, adapted to their individual use by three De Anza instructors, proves useful in evaluating student papers—both for the instructors and the students.

Page 4

Can an instructor teach reasonable writing to students and still remain sane? Yes, says one instructor, if one follows his "tranquil approach."

Page 9

"The student who is treated like a writer who has something to say is likely to surprise us."

Page 10

Mark your calendars. Here comes ECCTYC's Fall Statewide Conference.

Page 3

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Upstate/
Downstate Page 8

"I'M NO CLOWN . . . I HAVE A SYLLABUS" Working the Room

By DOUGLAS LANE
Santa Monica College

Of course, one of the greatest pleasures teaching has to offer is the opportunity to establish, through the force of one's personality, the ambience in a room filled with dozens of people. This is both a privilege and a challenge, one most frequently ignored by teachers who cannot deal with their students as living, breathing, human beings.

The first semester I taught, I was a section leader in a large lecture class in Harlem. The class was introductory composition, and I remember how hopeful and eager the hundred students were at the beginning of the semester.

Their teacher was a very preppie, middle-aged woman from a fancy Connecticut suburb. So, immediately, she needed to come to grips with the immense cultural chasm that separated her from her students—Caribbean immigrants, inner city ghetto kids, working class Irish, and Italians from Brooklyn and the Bronx.

Let me repeat, those kids were eager and filled with good will. They WANTED to learn.

She did what she could to turn them off. Unwittingly, perhaps, but she could not have done a worse job if she tried.

And what was it she did and didn't do?

The first day of class, she made no attempt to establish rapport. She didn't

gave these eighteen to twenty year-olds a mimeographed grammar exercise which would have bored a fourth-grader.

Her job was to teach those young people to write better, yet she bombarded them with fill-in-the-blank quizzes.

We section leaders did what we could to insure that the students were turned on by the act of composition, but it was tough compensating for her demoralizing "lectures."

What angered me most was that she condescended to the students, assuming they were so stupid they could handle only the most mechanical work. I got to know a number of the students. None were stupid. All had poor literacy skills. And all knew far more about what was happening in that lecture hall than she did.

She went, from week to week, like an

What I mean is that a comic must read his room or he is a deader. And



every room is different. Every room is a multiheaded monster, an entity with a whole spectrum of personalities. And the sum of those personalities is always different.

A comic can't simply memorize his material and spew it out as if he were a human tape recorder. He must tailor his performance to fit the multi-headed beast he is regaling.

That's why hecklers are one of the truest tests of the comic's talent. For one never knows what a nightclub drunk might come up with—it is an opportunity and a challenge. And if the comic hopes to win his audience over, he must respond to that audience. He must respond to its silences, its insults, its encouragement.

III

I assume I have begun to alienate some of you, who are saying: "I'm no clown. I have a syllabus."

You ARE teachers, not comics. But first of all you are human beings. And if you don't deal with your students as fellow human beings, you will lose them.

I know what I'm talking about because I have not only taught my classes, but done plenty of substituting for other teachers. And as soon as I step into a colleague's class, I take a reading.

(Continued on Page 5)

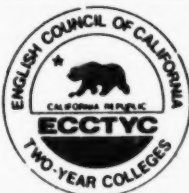


even explain, in the most mechanical terms, the aims of the class. Instead, she

automaton—busily handing out new assignments without grasping the degree of her class's alienation and demoralization. She had taken a number of pedagogy classes in order to earn her Ph.D., yet she knew nothing of the essentials of teaching. Her relationship to the students reminded me of the master/servant syndrome in which the master doesn't have an inkling what makes his servants tick while the servants know every personal secret the master harbors.

II

I'll put it another way: When I walk into a classroom, I feel, in part, like a standup comic taking a nightclub stage. Not that my job is to make my students laugh, though they'll learn more quickly if they associate learning with pleasure.



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inside english welcomes articles, reviews, and other writing of interest to instructors of English in two-year colleges. Submissions should be limited to no more than eight double-spaced typed pages. Although a detailed policy and style sheet is available on request, in general follow *The Chicago Manual of Style* and *The MLA Style Sheet* (Second Edition). Send manuscripts and requests (with a self-addressed envelope to which stamps are clipped) to Barbara Bilson, Editor, *inside english*, English Department, Santa Monica College, 1900 Pico Boulevard, Santa Monica, CA 90405.

The editor reserves the right to edit manuscripts so that their format and language conform with the style established in the journal.

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inside english accepts advertising of general interest to its readers but reserves the right not to accept an advertiser's order. Rates are available on request. Send inquiries and requests to James Moore, *inside english* Advertising, Mt. San Antonio College, 1100 No. Grand Avenue, Walnut, CA 91789.

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Letters



PERMISSION TO PRINT

As Editor of *Innovation Abstracts*, I am always looking for interesting and valuable articles to share with our NISOD (National Institute for Staff and Organizational Development) consortium members. A teaching tips newsletter, *Abstracts* is read by over 60,000 teachers and administrators each week. I find the very best articles are provided by practitioners; I solicit many of them from consortium members, but many I find by reviewing other newsletters and journals.

George Boggs, of Butte College, sent us the latest issue of *L.E.* (March 1985)—primarily because he had the lead article in which prominent mention was made of our national study. We appreciated the good words and George's usual excellent writing! In this issue, as well, I read "What I Did When . . . Excusing the Inexcusable" (Gary Budd, p.4). I believe that our readers would enjoy it as much as I did and that the instructional strategy it describes is a most useful device that could be used in any discipline area.

Good luck with a delightful journal!
SUZANNE D. ROUCHE, Editor
Innovation Abstracts
University of Texas at Austin

Notices

CALL FOR PROGRAM PROPOSALS: 1986 CCCC IN NEW ORLEANS

Miriam T. Chaplin, Assistant Chair, has issued a call for program proposals for the 1986 Conference of College Composition and Communication, New Orleans, Louisiana, 13-15 March. The theme of the 1986 convention will be "Using the Power of Language to Make the Impossible Possible." Prospective developers of proposals may consult Lynn Troyka's "The Pulse of the Profession," CCC 31 (May 1980), 227-231. The meeting's theme is intended to stimulate proposals, but proposal developers should not be constrained by it. All topics of interest to the profession will be given consideration.

Those not members of CCCC may request a proposal form by writing CCCC Information Services, 1111 Kenyon Road, Urbana, IL 61801. Proposals must be received at CCCC no later than 1 June 1985.

WRITERS WORKSHOP IN LONDON

7-20 July 1985. Intensive fiction

writing workshop conducted by novelist/instructors Tim O'Brien, Maggie Gee, and Gary Goshgarian. Sessions by Ann Beattie, Robert B. Parker, Jack Higgins, Margaret Drabble. Also sessions by agents and publishers. Central London lodging included and graduate credits available.

For more information write: Dean Timothy Perkins, College of Arts and Sciences, Northeastern University, Boston, MA 02215.

MARTHA'S VINYARD SUMMER WORKSHOPS

A series of writing workshops that include Apple IIe use and instruction and offer graduate credit. The staff includes among others the following writers and teachers: Nancie Atwell, David Bartholomae, Lil Brannon, Tim Donovan, Donald Graves, Nancy Sommers, William Zinsser. The workshops include:

Theory and Teaching of Writing Process 25 June - 5 July
Writing Program Administrators 26 June - 6 July
Institute on Writing (3 courses) 7-20 July
Advanced Institute on Writing 21 July - 3 August

For information write: Dean Timothy Perkins, College of Arts and Sciences, Northeastern University, Boston, MA 02215

13th ANNUAL SUMMER WRITERS CONFERENCE

8-19 July 1985. Hofstra University, Hempstead, NY. Lectures, discussion, readings (with well-known writers), and workshops (for credit or certificate) in poetry, short fiction, children's literature, varieties of non-fiction. The workshops also highlight aspects of publishing with publishers, editors, and agents.

For more information write: Alice Conger Patterson, Division of Continuing Education, Weller Hall, Hofstra University, Hempstead, NY 11550.

THE PENN STATE CONFERENCE ON RHETORIC AND COMPOSITION

9-12 July 1985. Pennsylvania State University, University Park, PA. The keynote address—"Rhetoric and Reasonableness"—will be given by Stephen E. Toulmin, Professor of Social Thought and Philosophy, University of Chicago. Consultants include Richard A. Lanham, Executive Director of the UCLA Writing Programs; and Andrea A. Lunsford, Coordinator of Composition, University of British Columbia. Featured speakers include Linda Flower, Director of Freshman Writing Courses at Carnegie Mellon; Lee Odell, Rensselaer Polytechnic Institute; and James Raymond, Director of Freshman English at the University of Alabama and the new editor of *College English*.

Conference registration is \$75 and accommodations in a Penn State residence hall is \$63 per person, including meals. For information or a registration form

write: Jack Selzer, Conference Director, 117 Burrowes Building, The Pennsylvania State University, University Park, PA 16802.

11th ANNUAL PROGRAM IN TECHNICAL COMMUNICATION

29 July - 2 August 1985. University of Michigan, Ann Arbor, MI. The conference—Teaching Technical and Professional Communication—has as its subject matter the entire process of planning and presenting technical communication courses—from selection of objectives to their implementation in assignments and evaluation. The conference faculty are known for their research and many publications and all regularly serve as consultants to a variety of industries, research laboratories, government organizations, and legal and educational institutions.

For further information write: Ms. Gretchen Jackson, Technical Communication Conference Coordinator, 1223 East Engineering, University of Michigan, Ann Arbor, MI 48109.

5th ANNUAL DICKENS UNIVERSE CONFERENCE

4-10 August 1985. University of California, Santa Cruz. "Dickens and the Inner Life." The program for this conference combines formal lectures, small discussion groups, workshops, films of Dickens' works, and video presentations, and will focus on *Oliver Twist*. Faculty include John O. Jordan (UCSC), Murray Baumgarten (UCSC), John Dizikes (UCSC), Edwin Wigner (UC Riverside), Albert Hutter (UCLA), Carol McKay (University of Texas, Austin), David A. Miller (UC Berkeley), Robert Newson (UC Irvine), Garrett Steward (UC Santa Barbara), and Robert Tracy (UC Berkeley).

In addition, all participants are invited to attend a scholarly conference "Cinematic Affinities: Dickens, Fiction, and Film" from 8-11 August.

For further information and enrollment form write: Adrienne Van Gelder, University of California Extension, Santa Cruz, CA 95064.



inside english DEADLINES

OCTOBER 1985 ISSUE
WRITING ACROSS THE CURRICULUM

Friday, 23 August 1985

DECEMBER 1985 ISSUE
LITERATURE AND WRITING

Friday, 11 October 1985

MARCH 1986 ISSUE
TRANSFER AND THE COMMUNITY COLLEGES

Friday, 17 January 1986

LACCD/UCLA SEMINAR Remedial English: Revisited and Recreated

By JO AN SIMMONS
Los Angeles City College
and University of California,
Los Angeles

Suppose you had the opportunity and funding to design a new English course on the level just below freshman composition. You are allowed an intensive five-hour-a-week format. Your charge is to integrate reading, writing, and



thinking; and your goal is to prepare students, especially minority and ESL students, to do college-level work. Where would you begin?

A group of a dozen community college teachers has had such an opportunity this year through funding from the National Writing Project, the Office of Academic Interinstitutional Programs (OAIP) of the University of California, Los Angeles, and the Los Angeles Community College District. They began their LACCD/UCLA seminar last September by considering these questions. Is there a curriculum that can break through the tedium and ritual performance seemingly inherent in remediation? Could there be an alternative to the goose step of programmed texts which so often deprive students of purpose and context, of any motivation to read and write, or of excitement about ideas? Could a different approach to grammar bypass the students' sense of having been through all of this before without success? Could applications of language acquisition theory help more minority students who speak English as a second dialect and more ESL students bridge the gap to freshman composition? Could these students, who are more unread than dysfunctional in reading, profit from reading aids developed by the University of California/California State University Learning from Text Project?

These considerations have led to drafts of an experimental text, currently being published chapter by chapter by OAIP's Dean Juan Francisco Lara and used by students at Compton College, Los Angeles Mission College, Los Angeles Trade-Technical College, and West Los Angeles College. All aspects of the text—the readings, writing assignments, and grammar instruction—are connected to meaning. Students learn how to extract meaning

from high-interest academic reading selections. From these readings they experience, and then reproduce in their own writing, the ways that meaning is organized in disciplines such as history, psychology, and cultural geography. They master basic skills in the same context as they manipulate, imitate, and combine sentences based on the reading. Finally, the students use writing to discover their own meaning vis-a-vis the subject as they move from composing paragraphs to writing papers calling for some analysis and synthesis.

All the writing/thinking tasks revolve around a core of readings, selections from authors like Richard Wright, Eudora Welty, William Zinsser, Richard Rodriguez, Marie Winn, and Bruno Bettelheim. Such selections certainly stretch the reach of students reading at the ninth to eleventh grade levels, but those teaching in the experimental sections report that the students are grasping the content. Students are directly helped by such reading/study aids as anticipation/response guides to pique their interest in a selection, graphic organizers to help them see the hierarchy of ideas

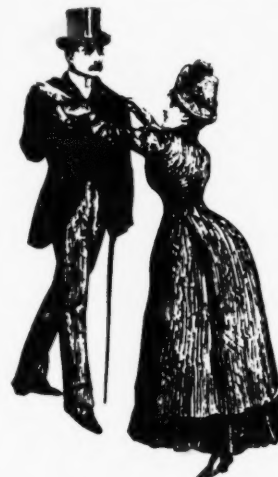
outlines. Perhaps students are spurred to exceed their usual reading limits by their interest in issues like "Americanization vs. Ethnic Identity," "Addiction: Its Nature and Many Forms," and "Jazz: A Study in Black and White."

This saturation in reading leads to multiple writing assignments: assignments for fluency, assignments that directly and indirectly teach correctness, and assignments that engage students in academic ways of thinking. The last-mentioned sound suspiciously like freshman composition tasks: substantiating an assertion, defining, problem-solving, comparing and contrasting, synthesizing material from several sources, doing modified research, etc. However, these guided versions with their models and framework are more manageable than their freshman composition counterparts. Because students can't leap from personal experience essays to expository writing without practice and because students are already asked to work in these modes in other classes, this intermediate step is provided. At every possible juncture, connections are made between the writing assignments and tasks required across the curriculum or in work situations.

Some assignments allow the student to play with language, to be creative within the security of a simulation or model. For example, after researching a particular jazz artist, the student in the

ing readings that take opposing views on addiction. The student loosely or closely models paragraphs of description, definition, problem-solving, etc., on originals written by Eudora Welty, Edwin Brooks, Richard Wright, and

(Continued on Page 5)



COMING THIS FALL ECCTYC STATEWIDE CONFERENCE

Mark your fall calendar now for ECCTYC's Statewide Conference, 21-23 November, 1985, at the Clarion Hotel, San Francisco.

Program chairpersons Bill Decker and Judy Markline have arranged a program format that will provide informative presentations with ample time for response and exchange in various areas of common interest and concern for members of the profession.

Some possible sessions topics include the following:

- Generating sentences that generate ideas
- Honors articulation with high schools
- The novel approach to writing
- Inferencing using textual support for literary analysis
- Teaching critical reading through creative writing
- Composing and comprehending
- A new reader-rhetoric for pre-freshman composition
- Composing and the computer

Conference registration forms will be mailed to department chairpersons in early September. Join with your colleagues from around the State in an exchange of ideas and information at the 1985 ECCTYC Statewide Conference. Mark your calendars now—21-23 November 1985.



Contributors to *A Reader-Writer Express* are (l. to r.) top row: Jim Frisby, LA Southwest College; Lloyd Thomas, LA Mission College; Edythe McGovern, LA Valley College; Muriel Blatt, LA Harbor College; JoAn Simmons, LACCD/UCLA; Dean Juan Francisco Lara, UCLA. Bottom row: Bill Landau, LA Pierce College; Barbara Bilson, Santa Monica College; Rose Najar, East LA College. Not pictured: Marianne Boretz, LA City College; Bruce Anders, West LA College; Wylene Moore, LA Trade-Technical College; Ronald Migaud, Compton College.

in a piece, and by a Mina Shaughnessy scheme for vocabulary study in each chapter. Additional reading instruction includes how to read actively and critically; how to mark a book, Mortimer Adler-style; and how to use reading journals, learning logs, and

role of a disc jockey writes a script for a special program on the performer; he or she has a model to follow. In the roles of the defense and prosecuting attorneys, the student prepares arguments for a hypothetical trial of Sonny in James Baldwin's "Sonny's Blues," us-

ADAPTATIONS OF HIRSCH'S GRADING SCALE Evaluations that Encourage Learning

By DONALD C. BARNETT,
JAMES A. GOLDSBERRY, JOHN C. LOVAS
De Anza College

Not often is it possible to go beyond such educational clichés as "in-service training" and "effective evaluation" to follow an idea from germination to practice to dissemination. What we'll present here is a brief documentation of just such a process that has led to a teaching practice that has proved valuable for both teachers and students.

Following a summer in an NEH seminar directed by W. Ross Winterrowd at the University of Southern California, John Lovas organized a quarter-long "in-service training" course titled "Teaching College Writing." Twenty-two faculty participated, about half from De Anza College and half from Foothill College. A wide range of current books and articles on research in composition and the teaching of writing were reviewed and discussed in the seminar, including E.D. Hirsch's *The Philosophy of Composition*. Jim Goldsberry, a faculty participant from De Anza, was struck by Hirsch's focus on the problem of the valid assessment of writing. Says Goldsberry, "I had fallen into using irony or simple scrawls, with too much focus on the mechanical flaws in student papers." The experience of looking at his methods in a broad, philosophical context led Goldsberry to reconsider his approach to commenting on and grading papers. Three of Hirsch's maxims were particularly helpful: 1) Begin writing comments only after a rapid analysis of the paper as a whole; 2) Focus on a single area of pedagogical emphasis; 3) Make clear from the tone of the comments that they deal with a craft to be learned and not with the teacher's personal taste (pp. 160-161).

Having concluded he wanted to take a different approach to evaluating and commenting on student papers, Goldsberry looked for a technique and found it in Hirsch's "A Scale for Grading English Composition" (p. 181):

	1-POOR	2-WEAK	3-AVERAGE	4-GOOD	5-EXCELLENT
Quality and development of ideas	1	2	3	4	5
Organization, relevance, movement	1	2	3	4	5
	Subtotal				$\times 5 =$
Style, flavor, individuality	1	2	3	4	5
Wording and Phrasing	1	2	3	4	5
	Subtotal				$\times 3 =$
Grammar/Sentence structure	1	2	3	4	5
Punctuation	1	2	3	4	5
Spelling	1	2	3	4	5
Form and legibility	1	2	3	4	5
	Subtotal				$\times 1 =$
	TOTAL				

[The scale works this way: the instructor makes a judgement on each criteria, circling the appropriate number. The first two criteria are most heavily weighted "x 5", the last four criteria are weighted only "x 1". The numbers and weights are calculated so that score of "excellent" on every criteria will yield a total of 100 per cent.]

Goldsberry adapted Hirsch's scale as a form to be attached to each student's paper. Thus, the scale provides a systematic way of ensuring that each paper is reviewed for all its strengths and weaknesses and that the weighting of those factors remained constant throughout the grading process. At the end of the form, he added a section titled "COMMENTS," which allowed him to note what the student had done well and to focus on an area that needed improvement. (Later, this section was refined to three sections: 1) What I liked best about your paper; 2) A quick change leading to immediate improvement; 3) What to think about and work on for the

next writing assignment.) Goldsberry learned quickly that students liked having this sort of evaluation on their papers. He reported that using the form "turned me from a pedant to a 'teacher/interested reader.'"

GRADING STANDARDS: COMPOSITION J.R. Goldsberry

	1-POOR	2-WEAK	3-AVERAGE	4-GOOD	5-EXCELLENT
CREATIVITY					
Point	1	2	3	4	5
Perceptiveness	1	2	3	4	5
	Subtotal				$\times 5 =$
CONTINUITY					
Coherence	1	2	3	4	5
Readability	1	2	3	4	5
	Subtotal				$\times 3 =$
EDITING					
Wording and phrasing	1	2	3	4	5
Grammar and usage	1	2	3	4	5
Punctuation	1	2	3	4	5
Spelling	1	2	3	4	5
	Subtotal				$\times 1 =$
	TOTAL				

COMMENTS

What I liked best about your paper:

A quick change leading to immediate improvement:

What to think about and work on for the next writing assignment:

What happened next may be the best part of the story, because it demonstrates that Goldsberry's use of Hirsch's scale is adaptable to others' uses. Colleague Don Barnett saw Goldsberry's form, used it, and found it successful. Barnett had also been in the seminar and saw advantages inherent in both the specificity and consistency in evaluation. But Barnett also saw the opportunity to connect the form directly to the principles of writing taught in his courses. At the time, he was using Trimble's *Writing with Style* as a rhetoric. So instead of using Hirsch's categories, he used criteria that Trimble emphasized (e.g., opener, middle, closer), adjusting the weighting to allow for the extra category. When this worked out well, Barnett developed forms for final exams, student notebooks, and for paragraphs (for use in a developmental course).

PAPER GRADING STANDARDS D.C. Barnett

	0-UNSATISFACTORY	1-POOR	2-WEAK	3-SATISFACTORY	4-GOOD	5-EXCELLENT
CONTENT						
Opener	0	1	2	3	4	5
Closer	0	1	2	3	4	5
	Subtotal				$\times 2 =$	
Middle	0	1	2	3	4	5
	Subtotal				$\times 6 =$	
LANGUAGE						
Readability	0	1	2	3	4	5
Style, flavor, individuality	0	1	2	3	4	5
	Subtotal				$\times 3 =$	
EDITING						
Diction	0	1	2	3	4	5
Grammar and usage	0	1	2	3	4	5
Punctuation	0	1	2	3	4	5
Spelling	0	1	2	3	4	5
	Subtotal				$\times 1 =$	
	TOTAL					

COMMENTS

What I liked best about your paper:

A quick change leading to immediate improvement:

What to think about and work on for the next writing assignment:

Along the way, Barnett and Goldsberry told Lovas about their experience with the form. He too was intrigued and began using Goldsberry's original form. But like Barnett, he began tinkering with it to suit the unique terms of his course, adding labels for the sections of the form.



RHETORIC

Well-defined thesis (a point worth making); a clear plan of attack

Solid evidence; continuity of argument; maintenance of focus

STYLE

Honesty, freshness, individuality
Word choice, readability

EDITING

Grammar, sentence structure, usage
Punctuation
Spelling
Form and legibility

GRADING STANDARDS: COMPOSITION John Lovas

	0-UNACCEPTABLE	1-POOR	2-WEAK	3-AVERAGE	4-GOOD	5-EXCELLENT
RHETORIC						
Well-defined thesis (a point worth making); a clear plan of attack	0	1	2	3	4	5
Solid evidence; continuity of argument; maintenance of focus	0	1	2	3	4	5
	Subtotal				$\times 5 =$	
STYLE						
Honesty, freshness, individuality	0	1	2	3	4	5
Word choice, readability	0	1	2	3	4	5
	Subtotal				$\times 3 =$	
EDITING						
Grammar, sentence structure, usage	0	1	2	3	4	5
Punctuation	0	1	2	3	4	5
Spelling	0	1	2	3	4	5
Form and legibility	0	1	2	3	4	5
	Subtotal				$\times 1 =$	
	TOTAL					

COMMENTS

Word of mouth continued. Lovas mentioned the idea to a recently hired part-time faculty member, Rowena Morrison. She talked with Barnett about it, then developed a form organized around key criteria in Ken Macrorie's *Telling Writing*. About the same time, English Department coordinator Carolyn Keen returned from leave, discovered several of her faculty using the form, and tried it herself. By now the form is used by about one-third of the writing faculty at De Anza, for assignments ranging from paragraphs in remedial writing courses to term papers in sophomore literature courses. Every instructor using the form reports generally positive student response. Students most frequently cite the value of knowing specifically what aspect of their paper accounted for their grade and the usefulness of specific suggestions for improvement in the "COMMENTS" section. Students have also commented favorably on getting specific, rather than general, evaluation of their work and on being credited for strengths in their paper.

One last suggestion: Lovas promises his students he will comment extensively (i.e., detailed marginal notes) only on drafts, since students will have the opportunity to incorporate those suggestions in a revision. Final copies of papers are read, but few (if any) marks are made on the paper (usually just a tick mark under mechanical errors). Thus, students get specific evaluation and comments on the form, but their final, typed paper is not written all over by an instructor.

THE ELEGANT "DOUBLE NEGATIVE" Not Entirely Unappealing

By KAY HAUGAARD
Pasadena City College

I guess it just shows what you can do when you've got class. I am referring to what I call the elegant "double negative." It sounds like a double negative. It looks like a double negative.



That's because it has two (count 'em) negatives in it. But some grammarians pulled the right strings and put this truly snooty form in a class by itself so it wouldn't have to associate with those barbarously uncouth forms like, "I don't want no..." or "He never did nothing."

No, this isn't like these vulgar forms in which one ends up saying the opposite of what one intends because two negatives reverse themselves and make a positive. (What a costly lesson in grammar a kid got when he told his mother, "I don't want no castor oil," and she took him at his word and gave it to him.)

This "double negative" does not reverse itself. Actually it is just a shade less than a full bodied negative and not quite a positive. Thus to say, "I would not be displeased with the prospect of being wealthy," expresses a very delicate feeling indeed. It saves the person from seeming crassly mercenary and saying (Oh, blush at the thought!) *pleased*, at the prospect of being wealthy, and yet it says that he could be had, yes, indeed, he could be had.

I'll admit that *not displeased* sounds like a double negative but don't be fooled. It means just a little less than pleased and not quite displeased. It is a quarter tone instead of a half tone and takes a very refined ear to hear—or so its users seem to suggest.

editor of the text and instructor at Mission College, has noted a marked improvement in his students' writing skills: "My students write more analytically. They support their generalizations with specific references to what they've read."



The final version of the text, tentatively titled *A Reader-Writer Express: Destination—Proficiency*, should be ready in August 1985. Its authors and contributors include Jo An Simmons, editor (LA City College and UCLA), assistant editors Lloyd Thomas (L.A. Mission) and Marianne Boretz (LA City); Ronald Migaud (Compton); Rose Najjar (East Los Angeles College); Muriel Blatt (LA Harbor College); Bill Landau (LA Pierce College); Barbara Bilson (Santa Monica College); Jim Frisby (LA Southwest College); Wylene Moore (LA Trade-Technical College); Edythe McGovern (LA Valley College); and Bruce Anders (West Los Angeles College).

If you or your campus has any interest in our test results, in being a part of our pilot project, or in using the text, write for information to:

Jo An Simmons
OAIIP
1332 Murphy Hall
UCLA
Los Angeles, CA 90024

There are certain writers, notably the English, who seem to think that this form has just loads of class and use it in annoying abundance. They belong to



the school of writing that calls a spade an "implement for tilling the soil," as though coming out with its direct and unadorned name would be too bluntly vulgar—kind of a linguistic frontal nudity.

"I was not unwilling to make some money..." says B.F. Skinner in an article in *Psychology Today*. Then there was the news item about how the English are considering "delegalizing" certain acts. And in an introduction to a story anthology, Rust

Hill writes about the "not uncommon metaphor... that life is a journey." Apparently Mr. Skinner wanted to make some bread, and I think it an uncommon nuisance to go through mental flipflops in order to understand Mr. Hill.

Actually, I am not unable to say that I am without irritation at this needlessly convoluted style which occurs to no inconsiderable degree in "literary" writing. Unfortunately, it is not a totally unattractive style; not without a sort of snobby elegance to which I am not entirely insensible and even, on occasion, do not find totally unappealing. I am also not unaware that it would probably take no incalculable degree of effort to uproot it. But perhaps not incomparably more than to understand it.

As for me, I oppose the form on the grounds that it tangles the skein of thought until it looks like a kitten has been playing with it. In answer to the anticipated response that these writers are consenting adults who know what they are doing, which is to use this "double negative" to slice a very fine shade of meaning, I say that no matter how thin you slice it, I feel it is still an affected form which is not unlike baloney.

WORKING THE ROOM

(Continued from Page 1)

I can tell if the students are frustrated, demoralized, enthusiastic, mutinous, disorganized. . . . I can see if there are small knots of hecklers whom their regular teacher has never dealt with. I begin, in short, to hear what the crew thinks of their captain.

If the teacher has not been coming to grips with the emotional entity that is his multiheaded beast of a class, then either the teacher or his class or both will be battered. That is, teacher and students will be adversaries, frustrated with one another, contemptuous of one another. The classroom as battlefield is an all-too-common and exhausting phenomenon. I've seen it drive teachers right out of the profession.

IV

We can, if we are glib, choose to blame it wholly on the students. They don't care enough, they weren't taught manners in their homes, they know nothing about respect.

That hasn't been my experience, and I've dealt with thousands of students. They all know something about respect. But sometimes I have to remind them what it is by respecting them.

Before I was a teacher I worked in a mental institution for children. Many of them could be completely wild and violent. Yet I noticed staff members who could quietly, considerably evoke constructive behavior in their charges.

These staff members had varying styles, but there was a common denominator in their success. They were aware. They listened to their kids. They watched them. They understood them. If a kid got out of hand, he was dealt

with firmly but never cruelly or violently. And if a child did something right, that was recognized as well.

What allowed the staff to be aware? Fearlessness, for one thing. A calmness at the center in threatening situations. The children knew that if they verbally or physically attacked their guardians, they would be dealt with fairly and firmly.

Which brings me back to that utter failure, the lady from Connecticut. She was a new teacher. A freshly minted Ph.D. She had all the pride of her new degree and none of the humility which should accompany inexperience. She was addressing a formidable crew, a crew whose mettle had been tested on the battlefields of the streets of New York.

In short, she was frightened out of her wits, but couldn't admit that fear to herself. So she was defensive from day one. And the best defense is a good offense. So she bombarded her students. But they did not submit. They grew sullen. They jumped ship. What a depressed little ragtag crew was left by the end of the semester!



And to hear her talk it was all the fault of the students! They lacked motivation and will. They were failing. Not once did I hear her mention the possibility that she might be failing . . . to communicate, to understand, to take advantage of her students' great potential, to "work the room."

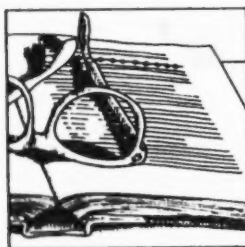
"Reviews" features discussions of books and media programs that are suitable for use in writing or literature courses or that have special interest for teachers of English. These reviews should be from 100 to 500 words and should evaluate the book's or program's effective use in a classroom, in a learning resource center, by an individual student, or by the instructor. Include with the review all pertinent publication information, the number of pages or length of running time, and the cost.

WORDY, UNFOCUSED, BUT WORTHWHILE

By NANCY NADEAU
Imperial Valley College

Like a professional conference, the second volume of *Writing Exercises from EXERCISE EXCHANGE* leaves the teacher-reader's note pad full of lesson plans, ideas, and resolutions. Unfortunately, this collection resembles a professional conference in two other respects as well—wordiness and lack of focus.

Anyone who has used volume one (Littleton Long, 1976) will notice a marked difference. For although the editors' introductions to the exercises are concise and helpful in both, the "Author's Comments" as well as the exercise descriptions themselves are now wordier. The 1984 volume is over twice as long (152 pages in 1976; 335 now) with fewer than a third more exercises (56 in 1976; 79 in this volume). Possibly



the authors put the setting of a pedagogical context before concise style and readability. The result is, often, fine exercises cluttered with explanations and buzz words.

The current editor, Charles Duke (Utah State University), has grouped the exercises to correspond roughly to stages in the writing process. Still, the problem of grouping has not been solved: it is almost impossible to find what one wants, even after reading the entire book. Where is that interesting approach to the topic sentence? Under "Language, Mechanics, and Style." Where is the exercise that shows students the whole writing process in one class period? Under "Prewriting." Exercises stressing audience appear in three different sections; exercises giving unusual "sources for writing" occur in every section; and everything from

values clarification to writing-across-the-disciplines appears under "Modes for Writing." Thus, the section headings don't usually indicate where an exercise can be found. Further, the titles are often meaningless ("The \$500.00 Proposal," "Who Gets the Kidney Machine," "Beowulf Redux"). The authors' commentaries are too involved to allow rapid skimming. There is no index, no display grid for the exercises' various facets. Perhaps the editor

of a future volume three can devise some system for making the valuable suggestions in a book like this more accessible and/or retrievable.

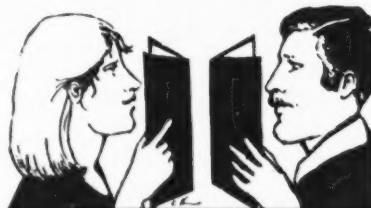
However, within six sections, Charles Duke has gathered an impressive variety of insights, ideas, and carefully planned sequences.

I. SOURCES FOR WRITING, twelve exercises which suggest nonacademic content from pen pals, careers, old photographs and restaurants to "Can This Marriage Be Saved," includes an evocative exercise done with Tarot cards. Each student describes and interprets a Tarot card, then assesses the accuracy of his description by having another student select the described card from the deck and revise the description; the second student then writes his own interpretation of the card, and the two interpretations are compared (using an overhead projector) as a class activity.

II. PREWRITING includes Don Murray's striking "Writing Process/Response Exercise," used with "thousands of students" from elementary to university level (pp. 48-50). Six different-colored cards are distributed, and students, working in pairs, go through a process of brainstorming details, identifying a surprising detail, writing a draft, identifying audience needs, and writing a final draft. All in thirty-five minutes!

III. MODES FOR WRITING includes telegrams, magazines, government grants, values clarification, advanced organizers, science, persuasion, business, research, and writing-across-the-disciplines. Three useful exercises involve logodrama, (exploring cause-effect relationships from a future perspective), "cat papers" (showing the persuasive power of specific detail by asking students to document criticism of a partner's argument), and career choice (combining personal interest, objective reporting, and carefully planned group work to produce a research paper).

IV. WRITING AND READING segregates reading-based exercises which in the 1976 volume were distributed throughout. For example, this section includes an exercise which appeared (identically!) in the 1976 volume under the section labeled "Ideas for Whole Papers and Special Topics." In the current volume, reading is minimal: newspaper clippings, John Updike (one poem), Thomas Carlyle (two chapters from *Sartor Resartus*),



Henry IV, Part I (only selected passages), Studs Terkel's *Working* (five interviews out of a hundred), and assorted poetry. This 1984 volume certainly doesn't reflect the current rediscovery that "good readers make good writers."

V. LANGUAGE, MECHANICS AND STYLE, eleven exercises to highlight "word choice, denotation and connotation, development of introductions and conclusions... role of sentence structure and punctuation, the importance of tone" (p. 259) contains an exercise which ingeniously proves to students the psychological function and value of a topic sentence.

VI. REVISING, RESPONDING, AND EVALUATING, eight exercises, contains two which seem especially workable: one uses sentences chosen by the teacher as frames for students to vary, and another demonstrates prose flexibility using group revision according to an instructor's specifications. No proofreading exercises are given, an omission which community college teachers (who, incidentally, have only five contributions out of seventy-nine in this collection) may find unfortunate.

Note however, that this volume bears no comparison to a professional conference in one regard: price. For only \$13 (\$10 for NCTE members) the reader can benefit from the insights of over seventy-five colleagues—or at least have plenty to pick and choose from.

[1] Charles R. Duke, ed., *Writing Exercises from "Exercise Exchange"*, Urbana, Illinois: NCTE, 1984. (\$13.00; NCTE members, \$10.00)

TEACHING WRITING, LITERATURE, AND LITERACY

By JIM MOORE
Mt. San Antonio College

I recently reviewed Richard Lanham's *Literacy and the Survival of Humanism* for *The Los Angeles Times*, and the book's accusations toward English departments were so far off the

mark of my experience that I began to wonder about two separate things: 1) Did/does Lanham, director of the University of California, Los Angeles Writing Program, know anything about community college English faculties and their typical course load? 2) Do I know anything about these "typical" loads, even after twenty-five years in the business, since all these have been spent at one college?

The major accusation in this book of lively but not particularly coherent essays is that college/university English departments are partly responsible for the crisis of literacy (this crisis of literacy being as close as Lanham comes to defining anything so urgent as the survival of humanism mentioned in his title) because they are interested only in literature. It is because things were that way at UCLA, Lanham says, that he helped the Writing Program to become its own thing, independent of the English department.

Lanham says that because college English teachers don't care about teaching writing (and because teachers of other disciplines don't particularly want to read/grade writing), it has simply disappeared from college/university concerns.



However, it doesn't seem that way to me at the community college (freshman/sophomore) level—one of Lanham's targets. While community college English teachers surely love to teach literature (most of them having been taught that that IS English), it is impossible for a community college English teacher to avoid teaching writing. Isn't it?

Lanham's book, which wanders cheerfully from Plato to Castiglione to More to Freud to modern genetic engineering in search of the "reason" or at least a model for writing, asserts forcefully (and redundantly—right?) that literature and composition are two parts of the same whole. He thinks that literature teachers should teach composition and composition teachers should teach literature. I agree. In my review I said that this is how community college teachers do it. I hope I'm right.

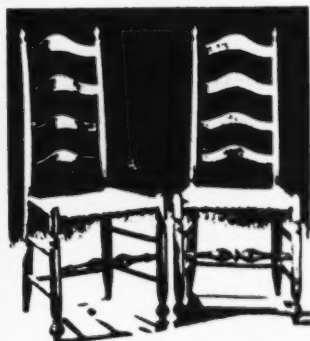
I have used these pages of i.e. to laud the way we do things at Mt. San Antonio College—distributing ALL our courses so that everyone gets to teach to his/her strength, so that no one is in the Siberia of writing (or literature, or journalism, or American Language, or whatever he/she thinks Siberia is) without hope of rescue. This IS the way

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PRESIDENT'S MESSAGE

Recent Meetings: A Report

On 7 March, at the San Francisco Airport's CLARION HOTEL, ECCTYC sponsored a successful meeting of English department chairpersons from Northern California. The meeting was repeated on 22 March in Southern California at Cypress College for Chairs in that region of the State. Judy Hert



and Jim Cagnacci coordinated both meetings and were assisted in presentations by directors from the regions in which the meetings took place. Jack Gill (College of San Mateo) and Dick McIntosh (Cypress) did the site planning in

their respective regions. As anyone can tell from looking at the roster of officers and directors, ECCTYC is not an organization of chairpersons. However, we felt it was a necessary step at this time to form a network of chairs as an efficient means of transmitting important information on items of grave concern to all English instructors. Items discussed ranged from the growing possibility of statewide testing; to the current status of remediation; to activities in Sacramento; to information on our latest "load/class size" study; to plans for a statewide conference in November, 1985; to a report on the recent English 1A-B made by University of California, Berkeley; to the Liaison Committee on English.

On 1 March, Barbara Bilson (Santa Monica College), member of ECCTYC Board and editor of *inside english*, coordinated a conference that was a "first" for ECCTYC: a conference on WRITING ACROSS THE CURRICULUM, co-sponsored by FACCC and ECCTYC. This one day joint conference covered all aspects of the topic, from getting a program started to making it work and keeping it going. ECCTYC is grateful to Barbara Bilson for leading the organization into the realm of conference co-sponsorship.

On 21-22 February, the Liaison Committee on English met in San Francisco. Two of the current community college members on the committee are Nina Theiss (Santa Monica College) and Jim Cagnacci (City College of San Francisco), both members of the ECCTYC Board. Many important topics were discussed at this meeting, but the one of most interest to ECCTYC was the continuing discussion of the proposed UC, Berkeley, changes in English 1A-B requirements. After an almost eighteen-month campaign (begun by ECCTYC) to bring UCB before the Liaison Committee, Dean Leonard Kuhl appeared to defend Berkeley's position and to answer committee questions. A significant breakthrough occurred when Dean Kuhl distributed a draft of a new letter



requesting all California colleges/universities to cooperate with the university's request for information. The letter actually attempted to be conciliatory

and requests cooperation instead of ordering it; also the letter offered op-



tions for ways the requirement could be met by colleges that cannot (or choose not to) adopt the model of the university's 1A-B courses. The committee had several suggestions about both the content of the letter and the materials the university intended to send with the letter; Dean Kuhl indicated he would take those suggestions under consideration. After considerable discussion, the Liaison Committee unanimously directed its chair to present its continuing objections to the proposal to the Articulation Council, to the Chancellors or Presidents of all segments, to the State Superintendent of Education, and to the Berkeley campus. The committee remains concerned that English 1A-B is to be used more as an access requirement than a graduation requirement;

(Continued on Page 12)

SACRAMENTO SCENE

Life on the Scene, Or . . .

By GORDON TAYLOR
Yuba College

The atmosphere at the Scene this spring is quite different from the one last spring, and, in lots of ways, it hardly seems the same place. Many of the same people are still there, but their attitudes have changed remarkably. If they do not agree or see things from the same point of view, at least the acrimony, the attacks *ad hominem*, the biting criticism are no longer their *modus operandi*. Still, they do not come to the rescue of the community colleges (CC's), and the CC's need many things.

Money is the pressing item. A few people in the legislature call for more help, say the CC's deserve better than they are getting, call on the recalcitrant ones to do their duty; but whether they think of their appeals as a way to play to a constituency or to attack their political opponents, or whether they mean what they say, they are a voice in the wilderness of educational politics along with, it seems, the CC's themselves. (See *inside english* for December 1984 and March 1985 for the grisly details.) Willie Brown (D., San Francisco), the Assembly's Speaker, said, as quoted, that "We need to make a major effort to see community colleges become a full partner in the funding of institutions. Clearly, there should be no difference in the amount [sic] of dollars available to the University of California to take a student." Clearly, that there should be no difference is not clear to many people. And Mr. Brown was not as clear as he might have been, for he offered no specific, or even general, proposals. Did he mean to give the CC's the same amount of money per student as the university (UC) gets or did he mean simply that they should be funded in the same way or according to a similar formula? The CC's Chancellor, Jerry Hayward, has explained that the CC's need a constant supply of

money that will encourage colleges to offer the best kinds of educational courses rather than lots of low-cost courses that raise attendance and bring in money but ac-

complish little else. We should, it appears, be concerned with the cost of educating, not with whether a specific body is in a specific classroom for a specified time, which pushes administrators to simply attract bodies by whatever means. At the very least, this idea recognizes

. . . The More Things Change . . .

not a unified group looking after our common interests, one to press for our cause in the way that UC and the California State University (CSU) do. We wish to be autonomous districts and colleges but have to get our money from the same source as the others. We are in-

(I hope) what our attitude toward education and the schools should have been all along.

According to several commentators, the CC's suffer

deed caught between wanting to be local colleges while we must appeal to the central authority for our monies.

(Continued on Page 11)



News From Our Regions



REGION VII: NORTH LOS ANGELES

Directors: Jo Ray McCuen, Glendale College; Lloyd Thomas, Los Angeles Mission College.

Anne G. Phillips, English instructor and reading specialist at Santa Monica College, won second prize (\$200) in a nationwide essay competition for women sponsored by the Los Angeles Section of the National Council of Jewish Women. The competition asked women to respond to the topic: "Preventing Nuclear War: One Woman's Solution" and in five hundred words or less to express their ideas, thoughts, and feelings and to suggest a workable solution on what women can do to help prevent nuclear war. Mrs. Phillips' prize-winning essay follows:

I am a 55-year-old woman, mother of two children, grandmother of three. I am beginning to believe that nuclear war will break out within my lifetime.

I think this tragedy will occur not so much because of clash of ideologies, the military/industrial establishments, overpopulation, and so on—although these are important factors. What really makes me despair is the evident lack of imagination shown by the world's leaders when they discuss arms control and nuclear war.

I would think that anyone who has their knowledge of the facts would be consumed

with the public statements full of words like "security," "deterrence," "winning." What else but a total lack of imagination about the future can explain what is going on?

Therefore, I propose that we provide our leaders and their representatives with some graphic reminders of what the stakes really are. They would have to pledge to conduct arms talks only within a special room or surroundings. These would consist of walls or panels completely covered with enlarged, very graphic photo graphs of scenes from around the world,



carefully chosen for their universal appeal and emotional impact, all showing the horrors that will result if nations refuse to abolish nuclear weapons. They would have to "talk tough" and "stand tall" in front of burning cities, deformed wildlife, the frozen dark of "nuclear winter," dead children floating in our rivers. (Tragically, we already have plenty of photographs for the purpose—from Europe, Russia, Vietnam, Hiroshima, and Nagasaki.) Perhaps then we would begin to see a new urgency in arms talks, and a dawning of common humanity.

Possibly my psychology is too negative. Hope may be a better motivator than fear and horror. In that case, we could add a second set of equally powerful images. These photographs would present the benefits of peace and accommodation: blue skies, gentle rain, uncontaminated oceans and sunsets, healthy wildlife and natural wilderness, small children of all races playing together. The miracle of life and beauty on our planet, which we can preserve only if we have the will—and the imagination to fear the alternative.

Cynics will say that my "silent witness" idea will never work. And of course, a person does not become a dictator or a general or even a "Leader of the Free World" by hating carnage and loving babies. But didn't someone propose recently that in order to deter nuclear war, the leaders of opposing countries should exchange their grandchildren? Another "hostage for peace" idea suggested exchanging 100,000 citizens.

My proposal is related to those two—maybe way-out, quite possibly naive, but then nothing else has worked so far. Details remain to be worked out, but I am sure there are many wise

and peace-loving people in the world who could set up a most effective exhibit.

My hope is that even military and political leaders care for something, no matter how limited, besides their own power and ambition. And if we can stir that something to the surface, maybe we all have a chance after all.

CROSS-REGIONAL NEWS

The Faculty Association of California Community Colleges and the English Council of California Two-Year Colleges co-sponsored a Writing Across the Curriculum Mini-Conference at the Hacienda Hotel near the Los Angeles Airport, 1 March 1985.

Barbara Bilson (Santa Monica College) coordinated the program for the conference, which included presentations by Susan Obler (Rio Hondo College), Nancy Nadeau (Imperial Valley College), Connie Missimer (Los Medanos College), Jo An Simmons (LACCD/UCLA), Joan Clemons (Los Angeles Valley College), John Maddox (Los Angeles Valley College), Beverly Shue (Los Angeles Harbor College), and Professor Andrew Moss (California State Polytechnic University, Pomona). The thirty-four participants attended from community colleges around the state (Antelope Valley, Chabot, College of the Sequoias, Cypress, Foothill, Fullerton, Mendocino, Palo Verde, Santa Monica, Solano, Taft) and from Phoenix Community College in Arizona.

Some of the presentations and a report on the conference itself will appear in the October issue of *inside english*.



STOPPING BY EYES

Whose eyes those are I'd like to know.
Her thoughts are on her math book though.
She will not see me stop to stare
Nor hear my tripping heartbeat go.

Still of my glance she's unaware
As sunlight dances on her hair.
She and Euclid seem so smug;
Shall I speak now, or do I dare?

My spirit gives my bell a tug
As if to say, "Foolhardy lug!
If she looks up, your goose is cooked!
Run now, before she pulls the plug."

Those eyes should not be overlooked,
But I have dates already booked
And years to go before I'm hooked.
Well, days to go before I'm hooked.

—H. WENDELL SMITH
Santa Monica College, retired



with frustration and fear, would weep hysterically, at every failure in arms negotiations. He or she would work nonstop to prevent the genocide and even planetcide that lies ahead. Instead, the insane charade continues—

COMPOSITION AND CRITICAL THINKING

On Reasonable Writing: A Tranquil Approach

By DON K. PIERSTORFF

Orange Coast College/
Long Beach City College

Professor Marlys Mayfield's delightfully informed article, "Critical Thinking: Defining the Critter and Staking out Its Territory" [*inside english*, March 1984, p. 1], noted importantly the kind of foolishness in which some leonine teachers engage when they sense an intruder into their part of the academic jungle. Professor Mayfield said that one panelist at a prestigious philosophy conference



thought it ridiculous for an English instructor to teach critical thinking. That panelist may have been more concerned about his pride than about any English teacher's teaching talents. And besides, a little critical thinking, anywhere, never hurt anyone. My uncle said so.

As for me, I know that we must teach reasoning when we teach composition, and I cannot see getting bogged down in trying to separate "reasoning" from "critical thinking." Occasionally, I have trouble trying to figure out, even superficially, whether English composition or critical reasoning or philosophy, for that matter, is best taught as a separate subject or as part of a larger one.

The word *compose* is treacherous. It can mean, among other things, "to make or create by putting together parts or elements," or it can mean, "to create or produce (a literary or musical piece)." Said another way, composing may involve reordering what is commonly suspected by most beginning writers, or it may involve coming up with some conclusions less commonly suspected. Beginning writers who take the least thoughtful way out seem to be playing with a comfortable, elementary, poorly considered form of scientific reasoning.

In my most recent teaching and technical writing adventure—in Saudi Arabia—I learned by working with an audio/visual technician that there is a clandestine Fourth Law of Thermodynamics: "If the probability of success is not almost 100 percent, then it is damned near zero." Somehow a number of students in English composition classes have discovered that law, and they attempt to apply it to their writing, not seeing that writing's probabilities do not necessarily mirror

science's probabilities. The genius of science is mathematics, and the granddaddy of mathematics is simple arithmetic: The further one descends the scientific ladder, the more probability one encounters. An answer to the question, "What is the sum of $2 + 2$?" is highly predictable, but water boils at various temperatures, depending on such factors as saline content and altitude, and we occasionally have problems with nuclear power plants. Thinking up is hard.

Students are discovering, to their academic peril, that the further they descend on the ladder of critical inquiry, the less apt they will be to have their conclusions questioned. The inquiry itself, which forms a major part of much of the writing we teach, does not concern them. (The bottom rung of this ladder, by the way, rests on top of a television set; I'll get to that momentarily.)

For example, a deductive essay "proving" that drugs are bad for you, ordinarily involves re-ordering common information about drugs so that the information has a single message or focus: don't use drugs. On the other hand, an essay that shows anti-abortion laws to be laws which discriminate against the poor because laws based on morality have limited effect on those who can afford to circumvent them, suggests that its author is at work in a more rarefied mental atmosphere than the atmosphere in which the author of the "drugs are bad" paper huffs and puffs. Both writers have put together parts or elements, but the writer on abortion has come up with a conclusion that is not utterly predictable, utterly "safe." One may argue, therefore, that



there is more apparent reasoning or inquiry behind the abortion paper than behind the drugs paper. The author of the abortion paper selected less ordinary items from the menu of her mind.

A major reason that English education is no longer the mental equivalent of *haute cuisine* is that we have made duck soup for our students. Take "Gathering Information." Remember the olden days of embellished outlining? That was when we told students to

outline a paper, and then write it according to the outline. And then turn in both the paper and its outline, so that we could check to see how closely the students followed their outlines, the pre-plans. We all know now and most of us knew then that, of course, *first* the brighter students wrote their papers; *then* they outlined whatever they had written. So much for teaching how to order information, pre-planning, and the like.

Nowadays, much the same kind of thing is happening. Intelligent, responsible students—those who perceive that English composition is a little more than another general education requirement—"gather information" on safe topics: Drugs are harmful; Cigarette smoking produces cancer; A college education is a good preparation for a job; The environment should be protected; Everyone should be treated equally; and so forth and so forth, far into the groggy, gaggy, gushy stacks of theses. To our complaints to our students that they should at least try to narrow their topics comes the common response, something like "Well (pronounced with a huff), do you mean to say the environment should *not* be protected?" (Note: "Damn right I am, Kid. We oughta nuke Yellowstone," is not a properly professional reply.)

Maybe the world is too much with us, nowadays. We are reading too many "safe" papers, and we have come to live with too much lousy television. The difference is that we cannot ethically learn to live with all those kinds of papers, and we have not learned to live with television, after more than thirty years. I'm not the only English teacher who has ever heard a student say, "It said on television last night that we must do something about the environment." Smugly. Firmly. Ex cathedra. Television is the final, yet almost impossibly generalized, arbiter. If "it" happened on television—never mind whether "it" be an editorial, a newscast, a musical video, a religious program, or a superstar's absolute endorsement for an underarm deodorant—"it" must be at least partly "true." Or else it wouldn't be on TV.

But, one must ask students, what is the reason that whatever appeared on TV, appeared on TV? What happened behind and before "it" said anything? What does TV want you to believe and why does TV want you to believe it? For what reason is a famous actor's firm pronouncements about the foreign policy of the United States far more quoted and misquoted by students than the considered statements made on television by an Undersecretary of State? It might have something to do with reason in part being the ability to remain vividly conscious during moments of boredom. Or it may have something to do with recognizing the

difference between simple systems and complex systems: The "Drugs are bad for you" thinker is a simple-system thinker; the thinker who pulls together public abortion laws and private affluence is a complex-system thinker. Or, getting back to writing, it may be that students are grasping for the grade, not the goal of learning how to write.

If you have a lot of time some semester and your blood pressure is near-normal and your cholesterol level hasn't shocked your doctor for awhile and your biorhythm-feedback teacher approves, try this: Assign one of your usual successful topics, let's say, as an admittedly pitiful example for purposes of immediate illustration, "The Death Penalty." You want your students to be for or against it, and you want them to give firm evidence either way. But this



time, in addition to and before their preliminary drafts are due, have your students turn in a list of five reasons why they believe that it is a good topic or a bad topic. This small exercise gets students to see behind you and your topics. Students who do this exercise begin to get hold of the big "WHY?" Why the death penalty? Why not "My Favorite Sandwich"? What kind of writing teacher on this planet, or any planet for that matter, would want me, Good Old Student, to write questions about a question that I have not yet answered?

You will discover that after the initial frustration passes—"What do you *really* want?"—you will get several thoughtful answers, such as, "You want me to write this paper on this topic to see if I can think," or "The death penalty is a good topic because I should be concerned about crime." This kind of exercise keeps reason in front of process in students' minds, where it belongs. After all, studies in the humanities begin the moment students ask themselves why.

WRITER TO WRITER

Strategies for Marking Student Papers

By BETTY COON
Diablo Valley College
and Stanford University

Several months ago I attended a dinner party where a former English teacher who had gone into computer science was among the guests. "It was all those papers," he sighed. "That's what finally did me in." If there's a lament common to the profession, it must be his. What in the world are we to do with all of those papers?

It's not only the volume of work that we must read, but the nature of the exchange between teacher and student that is a source of frustration. As a

that badly, but she convinced me that I was. After several months of instruction of this kind, I decided that I was a hopeless case.

What kind of comments, then, can we make to student writers that will help them improve their writing? First, we can avoid "rubber stamp" comments. These are comments like "AWK!" or "Develop" or "Vague" that may communicate very little beyond our disapproval. It's also important to avoid using language of the profession with which the student is probably unfamiliar. If a teacher wants to use words like "diction" or "focus" or "person,"

deaf students feel. If you wanted, you could develop that idea into a paper." Or she might say, "I'm curious about your interest in raising orchids. Why don't you write something about it?" And of course there's that universally appreciated comment—"Good!"

It is also important to frame comments in such a way that the student feels himself to be a fellow writer who is getting criticism in order to solve the problems he faces in a particular piece. Such comments treat the student respectfully. They also have the advantage of encouraging the student to struggle to solve the problems in a particular piece of writing—a far better pedagogical technique than simply providing answers. "You may want to fiddle around with this sentence a bit," the teacher might say. "I wasn't sure what you meant." Or she might comment, "Your conclusion is okay, but I think you could come up with something that has more zip." Or she might say, "I didn't understand why John was so angry with his grandfather. There seemed to be something left out."

Since it is most fruitful to treat the student as a fellow writer, it is also inappropriate in most cases to revise sentences for him. I use brackets to indicate to the students words and phrases that could be left out. I rarely recast a sentence for a student, however, because I feel he will learn the most if he struggles with that difficult sentence himself. Occasionally, I do rephrase a sentence, but, when I do so, I mark it "possible revision." That "possible" indicates that the writer, not myself, is the ultimate authority about his work.

Another important function of comments is to point out areas of promise in a piece of writing. Professional writers know that they often don't find what

developed. As his critical sense improves, so will his writing.

There are several types of moments of promise which peer critics and the teacher should be attuned to. Critics of writing should look for the places that seem honest. It is probably impossible to define this quality satisfactorily, but most readers can recognize honesty in a piece of writing even if they couldn't give that quality a name. It is also important to comment on the felicitous phrase or sentence. There may only be one such phrase in an entire student essay, but it is promising to find even one. Finally, critics should praise lively language. Good writers love to play around with words. Even if some particularly lively language is out of place in a student essay, the language itself can be praised while at the same time pointing out that it doesn't belong where it is.

Finally, there are those comments which improve a student's grammatical and editing skills. However, it's very important for the teacher to know at what point in the process it's appropriate to make comments about grammar, punctuation, and spelling since concern with these issues at the wrong stage of the writing process can block a writer. My students do rough drafts of their work, and I emphasize that spelling, punctuation, and grammar are issues that aren't terribly important until one is doing a final draft. I also recognize that as a student-writer becomes a more skillful editor, he is less likely to make technical errors even in rough drafts. Nevertheless, knowledge of grammar does not mean that a student can write well.

It's also important that comments on technical matters be made in a way that encourages student writers to improve their skills. Except on the papers of those students who have relatively few errors, it's important to begin by marking only the most basic errors—reference errors, comma faults, fragments, and spelling. To mark everything on a poorly edited paper is to overwhelm the stu-

teacher, I have often felt that the amount of work I have invested reading and marking student papers has been all out of proportion to the results. Such an imbalance can only leave the teacher feeling unappreciated and frustrated. If our comments aren't read or are resented and the student writer's work doesn't seem to improve as a result of our efforts, then we are wasting our time.

For some reason, most English teachers don't seem to think very much about the comments they put on student papers and what the effect of those comments might be on the student writer. Our comments must often seem about as intelligible to students as hieroglyphics. We can also err by being overly zealous. Most students are very afraid of writing in school, and they feel they can't do well at it. To cover their papers with comments only confirms their worst fears and helps assure that they won't produce the writing they may well be capable of.

The destructive effect of too much criticism was demonstrated to me by a music teacher from whom I took lessons a few years ago. I love to play music, but I have very little confidence in my ability as a musician. When I moved to a new part of the country, I went in search of a music teacher. My choice was an unfortunate one. While technically competent and a good musician herself, my teacher destroyed my interest in playing a musical instrument for six years. After every phrase I played, she would stop me and discourse on all the things I hadn't done well. I don't really know if I was playing

the words will have to be defined in class with a sufficient number of examples so that the student understands the meanings.

Besides recognizing that certain comments are destructive, the skillful teacher of writing knows what constructive purposes she hopes her comments will serve. Some comments are used simply to set the student writer at ease. Other comments indicate to the student that he is a fellow writer engaged in a process. Still other comments point out areas of promise in the student's work. Finally, there are those comments which are used to hone the student's editing and grammatical skills.

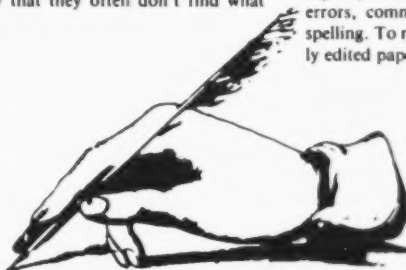
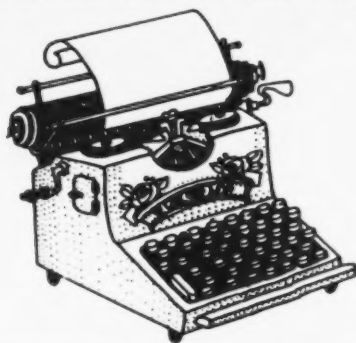
No teacher of writing should underestimate how important it is to set the student at ease. Many writers—professional and otherwise—became blocked because they imagine their audience to be overly critical. In the writing classroom, the teacher is undoubtedly the audience of which the student is most conscious. It is important to express confidence that the student can do the writing necessary in the course. (There may be cases where a student needs to be referred to a more appropriate course, but that's a different matter.) It is also important to praise. I'm not advocating insincere praise, although I suspect that the writing teacher who is a cheerleader will get far better work from her students than the one who is a stern judge. Comments of this sort often might not appear to be comments at all, but informal conversation. For example, a teacher might say something like "I was really interested in your statement about the isolation

they want to say on their first or second or even tenth draft. What they look for in drafts are areas of promise that can be built on. In fact, a good part of learning how to write well is learning how to lop the weak writing away and build on the strong. I call this process finding the "diamonds in the muck."

After many years of practice writing, it is possible to find those diamonds by oneself. Inexperienced writers, however, must have feedback. When the teacher or peers point out moments of promise in a student's work, the student's own critical sense is being

dent. Explanations of the errors marked should be offered in class, and the teacher should have some method of verifying that students correct their errors. But of course students are most likely to correct technical errors if they take pride in and enjoy writing.

What's in it for the teacher who learns to comment more effectively on student papers? —Less work? I doubt it. But those stacks of papers could become less of a burden because they are more fun to read. The student who is treated like a writer who has something to say is likely to surprise us.



SACRAMENTO SCENE

(Continued from Page 7)

For the short term, the CC's Board of Governors (BG) have proposed that the budget for 1985-86 be increased by \$232.2 million: \$135 million to fund the schools according to the statutory formulae set up by SB 851 (the current funding bill for the CC's); \$50 million to help the colleges replace and improve equipment and facilities; \$31.2 million for the matriculation program; \$4 million to expand the deferred maintenance program; and \$3 million to pay for a proposed program to establish transfer centers to improve articulation between the two-year and the four-year schools.

On the level of the more routine, but at least as important, affairs, a few bills have been introduced in the legislature although not in the numbers of last year:

—AB 3 (Campbell, D., Richmond) on matriculation is similar to the Seymour-Campbell Matriculation Act (a combined version of Campbell's AB 2638 and Seymour's (R., Anaheim) SB 1703 sponsored by the BG) that the Governor vetoed last year. The BG is pushing matriculation also again this year, and Seymour will carry the bill.

—AB 2 (Alatorre, D., Los Angeles) would amend the Lottery Act of 1984 to augment allocations to the K-12 system, but it says nothing about the CC's (possibly an attitude typical of many people).

—SB 333 (Dills, D., Gardena), however, would prohibit the legislature from requiring that revenue from the lottery be used to fund existing formulas for both the K-12 and the CC systems. It does not, on the other hand, place any restrictions on categorical monies.

—AB 75 (Hughes, D., Los Angeles) would require that the CC's Chancellor develop minimum standards for remedial programs and that these programs receive priority for monies from the Lottery Fund. (It seems that no one can leave the Lottery Fund alone. The lottery may have complicated our lives even more than it may have given us some relief. There will be those, I suppose, who say that they told us so.)

—AB 163 (Alatorre) on standardized testing is opposed by the BG. It would 1) limit the use of these tests for enrolling and placing students; 2) require schools to describe each test, indicate its purpose, its validity and use; 3) establish methods for verifying scores and responding to students who challenge the questions, the scores, or the administering of the test; 4) prohibit placing students in a course solely on the test's results; 5) allow students to sue schools for failing to comply with this bill's requirements.



—AB 733 (Alatorre) would compensate for the declines in appropriations based on ADA, establish a base year for funding purposes, allocate money for in-service training, and require more detailed reporting of

revenues and expenditures by the CC's.

—AB 1069 (Campbell) claims to support a stable and highly qualified instructional force by extending to part time teachers the pro-rata salary, benefits, and responsibilities of their full time counterparts; and would require the CC's to keep the current ratio between the two groups.

—AB 684 (Moore, D., Los Angeles) would require all courses offered through foundations and contractual programs to conform to the high standards of regular



programs. (These last two, while they address issues that need attention, seem to be set up to reflect particularly the institutional biases and myopic attitudes of their sponsor, the California Teachers' Association (CTA) through its surrogate, the Community College Association: while sort of admitting that part time teachers are a bit of a drag on the schools, the CTA wants them as dues-paying members; and it assumes that everything that full timers do within the regular program is, naturally, of high quality and meets high standards. The CTA seems to believe its own advertising. Once in a while, we do need to look to keeping our own house in order, as the phrase goes.)

—The BG's staff recommends introducing a bill to require and fund a study of developing and renewing teachers (That's all right; I don't understand what it means either). Details about this proposal are not available at present.

The CC's Board of Governors, at its meeting in April and May, will be grappling (is it ever otherwise?) with two reports from the Chancellor's Task Force on Academic Quality. (How the work of a task force to carry out military objectives applies to academic quality can, perhaps, be explained by those who like military metaphors.) Both reports are written in the best bureaucratic jargon: the first is "Proposals for Strengthening the Associate Degree in the California Community Colleges"; the second is "Remediation in the California Community Colleges: Proposals for Board Policies and Actions." Copies of each have been sent to the world: any organization that has any relationship to the CC's and other interested parties. The first starts with a history of the degree since it was invented in 1900; refers to a national study on the "major

issues related to the viability of the degree"; lists current requirements for the degree in California, the Board's previous actions to make it stronger; proposes changes in Title 5 to assure that courses be of "sufficient rigor" and be "distinguished from courses that do not apply to the degree," which would eliminate remedial courses from counting; and contains the usual appendices, indices, and bibliographies.

The second is a response (or reaction) to the study from the California Post-secondary Education Commission (CPEC), the pretentiously entitled "Promises to Keep: Remedial Education in California's Public

Colleges and Universities" (a title that only denigrates Frost's poem and does nothing to raise the quality of writing in the report. [Teachers of Good English Prose, Unite! We have not much more to lose!]) The Task Force (TF) accepts some of CPEC's suggestions: the CC's should teach remedial courses, reading, writing, mathematics, English as a second language, UC and CSU should not; articulation between colleges and high schools should be improved; remedial courses should not count toward a degree; remedial courses should be evaluated better. However, it hesitated over CPEC's recommending an "academic floor" (entrance requirements, in plain terms). The TF found problems in the definition of *remediation* worked out by the Learning Assessment and Retention Consortium (LARC), which arrived at the definition in what someone designated as a *charette*, a French word that means a push-cart or a small cart drawn by some appropriate beast of burden. (Ah, yes! The wonders of the jargonistic mind!) Fortunately, the TF was able to solve those problems and to modify the meaning of the term accordingly. The TF also supports CPEC's recommended delineation of the functions of the CC's and the high schools. It praises the "Statement on Competencies in English and Mathematics Expected of Entering Freshmen" prepared jointly by the Academic Senates of the CC's, CSU, and UC. This report's suggestions also have the virtue of costing almost nothing. Finally, the TF backs the idea of matriculation to help both the students and the institutions do a better job: the thing we all work toward and try to accomplish.

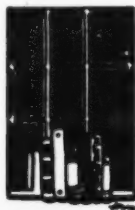
Meanwhile, greetings from the arm pit of the United States: it could be said, as a friend of mine has, that yubacity has finally caught up with us.

REVIEWS

(Continued from Page 6)

teachers should be, isn't it? [See "Fair is Fair: Course Rotation at Mt. SAC," *inside english*, September 1981, p. 3.]

Let me point out my schedule of this semester as an example. I teach a freshman composition (1A) course, a



general communication (non-transfer) course, a beginning newswriting journalism course, a fiction-writing course, and an introduction to the short story course.

This is probably a skewed example, since our department includes journalism and not all English departments do, and we have that hybrid general communication course. But our department also embraces various one-unit specialty courses like grammar review, the typical range of pre-freshman comp courses, an enlarging American Language (college-level ESL) program, and quite a range of standard lower-division literature courses. With one exception, each of our nineteen full-time instructors teaches two or three (or in cases like mine, four or five) different kinds of courses. We try to vary our part-timers' schedules in the same way.

I have already said that this tends to keep us alive, and to make us happy. I

also think that it keeps us in tune with the range of English usage. I clearly believe that my insights into teaching short stories as literature help me to help my fiction writers write better short stories. I know that my focus on terseness, strong verbs, and coherence in newswriting makes me aware of what my freshman comp students need most of all. In short, it saves me time; I know the hierarchy of value in written communication.

In the back of my mind mutters the question from load surveys: How many writing classes do you teach? If there are faculties out there who think that teaching four or five writing courses is normal, then these faculties must also think that teaching nothing but literature is normal. Lanham says that teaching nothing but writing will turn you to jello: "The teaching of writing is surely the most labor-intensive activity on earth. It ranks right up there with scrimshaw and knitting with a no. 0 needle."

I say that teaching nothing but lit will turn you into a snob. I have never



forgotten one senior teacher of my acquaintance—this was about fifteen years ago—telling me that he just couldn't become interested in the products of our creative writing students because "When you've read so much

great literature, it spoils you." Shouldn't such reading sensitize you? Shouldn't it alert you to the promise in your writing students? Shouldn't you put your literary enthusiasm to work there?

You may get a different set of messages from Lanham's book. It is a lot more irritating than *Revising Prose* (Scribner's, 1979), his earlier and quite unobjectionable book. What *Literacy and the Survival of Humanism* told me is that if Lanham's charges against English departments on our level are true, we'd better do something about our teaching pretty quick.

□ Richard Lanham, *Literacy and the Survival of Humanism*, Yale University Press, 1983, 208 pages, \$17.50.

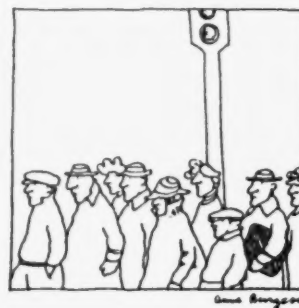
PRESIDENT'S MESSAGE

(Continued from Page 7)

that there is no sound basis for thinking that more reading and more writing is automatically equal to better reading and better writing; that the university is attempting to impose on other colleges requirements that remain unacceptable on the other U.C. campuses; that exceptions will be granted to transfers within the university system that will not be granted to transfers from outside the U.C. system; and that sample reading lists from Berkeley meet the individual instructor's need to teach literary works he likes more than they meet the requirements proposed by Berkeley.

Finally, as I write this column, ECCTYC is looking forward to a mid-April meeting of its Board of Directors in Sacramento, a meeting that will occur at the same time and in the same hotel that

the California State University and UC English Councils will be meeting. Considering all the issues currently facing the English Councils, agendas are sure to be long and tight, but they will also be interesting. A major focus of the ECCTYC meeting will be on the statewide conference we have scheduled for next November in the Bay Area. Watch for the dates of this conference and for the information that will be sent your



departments. We need your input and support if we are to continue effectively to represent you on the state and local levels.

Since this is the last issue of *i.e.* for the 1984-85 academic year, on behalf of ECCTYC's officers and directors I extend best wishes for a pleasant, relaxing, and profitable summer; all of us look forward to continuing service to you next year, and we hope to see many of you in November at our statewide conference.

JIM CAGNACCI

City College of San Francisco
President, ECCTYC

FROM THE EDITOR

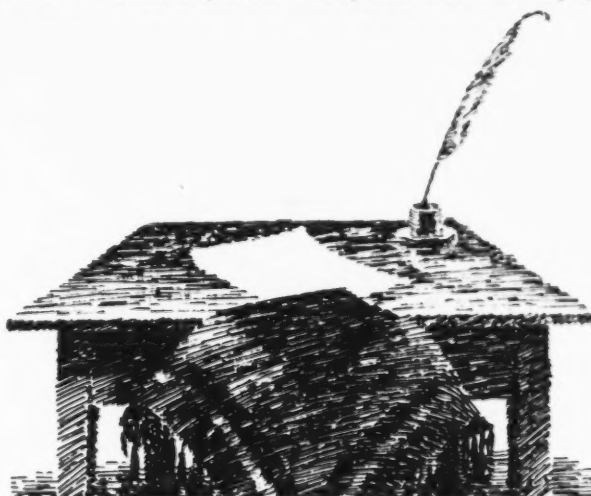
On various occasions readers have requested that *inside english* devote each issue to a single topic. We tried to do just that in three 1984 issues: March, focusing on Writing Across the Curriculum; October, devoted to Computers and the English Program; and December, centering on Literature and the English Class. Although we received several fine articles for each issue, we did not receive enough submissions—articles or book reviews that applied to the focus of each particular issue—to fill *i.e.*'s pages.

Having heard again from numerous readers that they would like to see "special" issues of *i.e.*, we will once more attempt to put together three focused issues:

OCTOBER 1985. This issue will again look at the various approaches to Writing Across the Curriculum. We request book reviews that evaluate texts that stress the cross-disciplinary approach and books offering theoretical support for the cross-disciplinary approach to writing. In addition, we seek articles that describe writing-across-the-

curriculum programs, discuss successes or failures of such programs, and question or demonstrate the efficacy of such

writing, as impossible to teach to today's students. Whatever point of view you wish to take on the subject, we



an approach.

DECEMBER 1985. This issue will focus on literature—as the core of a humanities program, as integrated with writing, as necessarily separate from

are interested in receiving your manuscripts investigating the issue of literature in the community college curriculum. Literature texts, media programs related to literature, and discus-

sions of literature are all appropriate for review.

MARCH 1986. This issue will investigate the transfer function of community colleges as it relates to the English program. Increasingly, our colleges must come to grips with the legislature's and the public's demand that community colleges either take their transfer function more seriously or stop pretending that they have a transfer function at all. What role do English departments and individual English teachers have in their college's transfer program? What responsibility do English teachers have to potential transfer students? How is that responsibility—if it exists—best carried out? Your thoughts on these questions will make for a dialogue among all of us teaching English in the California community colleges.

Have a restful, rewarding summer—and continue to hone your writing skills by tapping out some lines for us on your trusty typewriter.

We look forward to receiving your submissions for these three upcoming issues of *i.e.* And the truth of the matter is that if we do not hear from you there may not be any upcoming issues of *i.e.* at all.